

The School Musician



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Cornet



Flute



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School Music News

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**DECEMBER
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Carl G. Lindgren, Long Beach, California

WE ARE MAKING AMERICA Musical

The director of George Washington Junior High School band and orchestra is Carl G. Lindgren, a talented conductor and successful organizer of young people. Since he was a student himself, he has been active in musical organizations of various kinds and especially instrumental groups. In 1928 Mr. Lindgren graduated from Bethany College in Lindsborg, Kansas, where he received much of his musical instruction, and for the next five years he directed instrumental and vocal groups in Lincoln High School at Lincoln, Kansas. He inaugurated a rather unique program in the small high school in Lincolnton, Kansas, in 1934, where from a student body of fifty-three, a well-balanced orchestra of thirty-eight, and a band of twenty-eight pieces were organized. The following year the band increased its personnel to fifty-five members. Every pupil enrolled in the high school was a member of some one of the musical groups. Mr. Lindgren also served as president of the Kansas Junior Municipal Band League. Since his work in Kansas he has been supervisor of instrumental music in George Washington Junior High School at Long Beach where he has developed one of the finest instrumental departments for young students on the Pacific coast. Besides directing these groups, Mr. Lindgren instructs beginning classes as well as individual performers. He is giving young people of Long Beach, Calif., an excellent foundation for advanced musical training and life-long appreciation.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Robert L. Shepherd

Editor and Publisher

Helen F. Willard

Assistant Editor

A. C. Jewell

Advertising Manager

New York Representative

Gerard Velthaus Associates, 152 West 42nd Street

Telephone Wisconsin 7-9043 or 9173

New England Rep., J. McA. Johnson, 1501 Beacon Street

Brookline, Massachusetts

December, 1938

Volume 10, No. 4

CONTENTS

We Are Making America Musical.	
<i>Carl G. Lindgren</i>	4
School Musicians and Their Music.	
<i>By Richard Franko Goldman</i>	6
Music from Sticks.	
<i>By George Carey, as told to Ernest N. Glover</i>	8
Flute "Harmonics".	
<i>By Rex Elton Fair</i>	10
The Mechanics of Cornet Playing.	
<i>By Craig McHenry</i>	12
Bands of Europe.	
<i>By Lawrence Chidester</i>	13
Answers to Questions About the French Horn.	
<i>By Bertram N. Haigh</i>	14
Are There Yet Some Who Call Music a "Frill"?	
<i>By Peter F. McCormick</i>	16
Grand Junction's Challenging Record.....	18
School Music News Section.....	19-26
Your Trombone Questions Answered.....	29
Who's Who— <i>Robert Blount</i>	30
Warmelin School of Woodwinds.....	31
Drum Beats	33
Questions on the Flute.....	34
A. B. A. Forum.....	35
The Violin	36
School Dance Bands.....	37
Help You With Your Cornet.....	38
"The Back Parlor".....	39
Know Your Saxophone.....	40
Your 3,000 Mile Bargain Counter.....	41 and 42

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SCHOOL Musicians and their MUSIC

By Richard Franko Goldman

Associate Director of the Goldman Band; Director of the Richard Franko Goldman Wind Instrument Ensemble; Arranger; Composer of a "Divertimento for Flute and Piano", just released; Author of "The Band's Music"

● A FUNDAMENTAL QUESTION WHICH I HAVE NEVER HEARD DISCUSSED is that of the attitude of the school musician toward music. Many persons concerned with school music are too busy to think about it, and some will perhaps feel that it is an extremely odd thing to be concerned about. Yet it seems to me (who is, let it be admitted, not in the field of school music proper) a question of prime personal and social importance.

One can propose two equally ridiculous alternatives as a starting point. Either the school music movement flourishes because thousands of young people have developed an overwhelming and sincere love of music (something like a religious movement), or it exists despite the unchanged apathy of these same young people. The truth, of course, lies somewhere in between. It would be pleasant to be able to express the belief that all of the young people who play in school bands and orchestras do so because they love music. I permit myself to doubt this, partly because of a great number of other factors which are of influence on the maintenance of these bands and orchestras. Not that these factors are necessarily opposed to the love or enjoyment of music; they have, however, nothing to do with it. Uniforms are, for example, undoubtedly handsome things, but they attract on their own account, and not because they make bands sound better. Competition, too, if not always handsome, is at least an exciting thing; the desire to make first division may make a band play better, but it has little to do with making better music: the basically important desire is that of coming out ahead. And this desire may be gratified as easily by belonging to a winning football team as by belonging to a winning band.

How much do these factors (as opposed to the participation in music for the sheer enjoyment of it) influ-



To the school bandsman "Music may be any of a number of things:" writes Mr. Goldman, "it may be a means of self-expression, an emotional tonic, a profound joy which he cannot define, a means to a future livelihood; it may be as Santayana suggests, a second existence, a world of ideal proportion, based on order and logic, a means of refining the mind and making it familiar with perfection. It may also be a painful bore, undertaken only under compulsion. Music may be all of these things, and more besides." Just where do you fit into this picture? How do you analyze yourself, or, Mr. Band Director, your musicians? But first read all of Mr. Goldman's inspiring article.

ence the school musician? I do not claim competence to answer this question; I merely ask it. And in asking it, I prepare the ground for further questions which spring from it. I cannot ask all of them in a short article, but one principal one I may even attempt to answer.

One may, and a few do, take the attitude that if a school band is "successful" (i. e. if it wins contests or makes money) it is unimportant whether or not the students perform in it out of patriotism, out of competitive urge, out of desire for a bright uniform, or out of genuine attraction to music in a sense larger than that represented by any one band or orchestra. I respectfully submit my view that it is not only important, but that it is the most important matter in the whole field of school music, and further than its importance is not only for the individual but for the whole society in which we live.

Let us begin with the individual, a hypothetical young man who plays the clarinet. Let us try to treat him quite honestly (although briefly), since only his hypothetical feelings can possibly be hurt. To him music may be any of a number of things: it may be a means of self-expression, and emotional tonic, a profound joy which he cannot define, a means to a future livelihood (also hypothetical); it may be, as Santayana suggests, a second existence, a world of ideal proportion, based on order and logic, a means of refining the mind and making it familiar with perfection. It may also be a painful bore, undertaken only under compulsion. Music may be all of these things, and more besides.

We may doubt the lasting value of musical training to our hypothetical individual unless he is of those to whom music is a joy or one to whom music represents something larger than himself. If music is to him only a means of personal aggrandizement, or if music remains to him a technic of which he is the most important part, then the chances are that musical training has done him, from the standpoint of character development, more harm than good. Music is valuable to the individual in the sense that it enables him to come close to abstract ideas expressed in sound, and to share in an experience which most philosophers have found good. There are, of course, those to whom notes are only notes, and whose ideas of the possible relations of notes one to the other are bounded entirely by those relations to which they have become accustomed. To illustrate more simply again, by means of our hypothetical student, we may admit the possibility that he has won a number of

competitions and that he has a chest covered with medals. It is still possible that he enjoys competition far more than he enjoys music, it is even possible that the competitive and exhibitional aspects of his talent are the only ones which actually give him pleasure. We may consider the distasteful possibility that he has never examined a single piece of music which is not on a contest list, because such music could serve no end useful to him. Music, as an art, would be to such a person an entirely meaningless and possibly unpleasant necessity. Once the opportunity of competition were removed, it would cease to be a factor in his life. I am here exaggerating a possibility to the point of a horror; but as a special pleader for a point of view, I believe that the exaggeration may serve a purpose.

If our hypothetical young man, to take leave of him on a hopeful note, enjoys music genuinely, feels that it is part of his life and shows curiosity and enthusiasm about it, he will have something inside of himself that will remain his for life, whether he is "First" or "Fifth" divisioner as a performer. Naturally his scope and capacity for the satisfaction of his enthusiasms will vary with his proficiency; but he need not be a virtuoso to derive great pleasure from his contact with music. For if music,—not just clarinet music, or band music, or choral music, but all of music,—is a real part of his experience, he will discover ways of being close to it.

Whatever attitude the individual has toward music for himself will be carried over into his participation in a school band or orchestra group. And it is there, qualified or perhaps multiplied, that the question of attitude takes its most crucial and immediate form. It is there, too, that the attitude can be most profoundly altered or confirmed. If a love of music is to be fostered for its own sake (and I hope I have succeeded at least in indicating that I believe this to be vital), then the kind of music to be played must be the matter of greatest importance to everyone concerned. I have discussed this question (at least insofar as it touches bands) at some length in my recent book, *The Band's Music*. The principal point which may be summarized here is that there exists so wide a variety of music, so rich a literature, that further excursion of school bands into wider fields of exploration is clearly indicated. Interest in, and love for music, must be very hardy indeed to survive constant rehearsal of a few numbers from a selective list. And what limitation and standardization do to constrict the emotional and intellectual develop-

ment of band players should be too obvious to discuss. This argument does not even touch on the aspect of fun or enjoyment for the members of the band; but one might well ask whether the steady rehearsing of a limited repertory comes under the heading either of music or of fun.

Needless to say, this applies to orchestras as well as to bands, in the schools and outside of them. There is surely enough music to please almost every one in some way. We ought to be honest about the sort of music we prefer, but we cannot be unless we have some knowledge of the entire range of what is, after all, an art and not a technic. Deep and abiding love of music seems to me to include inevitably this curiosity about all music, this desire to explore and to know music in all of its forms and manifestations. The encouragement of this curiosity should be, it seems to me, an important function of school music organizations.

The purely musical development of school musicians brings about not only a personal enrichment, but serves to foster a deep and socially valuable spirit of co-operation. Aldous Huxley, in his recent essay *Ends and Means*, points out that "in singing and playing instruments together, people learn not only to perform complicated actions requiring great muscular skill and the mind's entire attention, but also to feel in harmony, to be united in a shared emotion." Yet this co-operation, it may be noted, may be turned into profoundly anti-social channels. If the emphasis is on competition, then the co-operation in its turn becomes a means to an end: the end of beating the other fellow or of acquiring glory. We are able to see in the world today, particularly in Europe, some of the glorious results of the spirit of competition as opposed to the spirit of co-operation.

This necessity can have a practical application to school music. School music can be, and is, a vital social force. By influencing its participants toward a love of music for itself, thus broadening their perceptions and bringing their interests to bear on something inside, but beyond, themselves; by holding up the ideal of co-operation directed toward the performance of music for itself (and the pleasure it brings the performers and hearers), instead of toward the end of being better or bigger than rivals and neighbors, all of this potential force will work for the establishment of good feeling among people everywhere, and toward the creation of a deeper understanding of others through a new sense of the existence of other persons and other things.



John Philip Sousa regarded this section of his band so highly that he called them "The Three Musketeers". They are, left to right: Gus Helmecke, George Carey and Howard Gould.

Music FROM STICKS

By **GEORGE CAREY**
World famous Xylophonist and Percussionist
as told to
Ernest N. Glover
Manager and Assistant Conductor of
Frank Simon and his ARMCO Band

● **I BELONG** to that ever-growing portion of American professional musicians who can trace their first years of musical training to the school band. Gratefully, I recall the opportunity that the school band gave me to "find myself" musically!

Father wanted me to be a trombone player. But hunting for tones on an unmeasured slide was far too mysterious for me, even more mysterious than the origin of the cow bell found on our front porch a few weeks after I started emitting groan-like sounds out of that elusive piece of brass tubing.

This was far too much for me! I confided my injured feeling to our bandmaster, who consoled me by changing me to the clarinet, thinking, I suppose, that the change could hardly be worse. I did considerably better on the more practical technique of this instrument, but evidently not enough to prevent sore complaints from neighbors who were trying to give a newly-born babe a decent start in life. It seemed that every time I squeaked away on the clarinet, a musically ambitious infant next door just couldn't refrain from the temptation of turning my solo into a duet. Father, still disappointed that I had flunked on his favorite instrument, joined my neighbors in the stern suggestion that I retire from the ranks of budding clarinet virtuosos . . . and can it be doubted that another Gustav Langenus, Joseph Elliott, Don Bassett or Eddie Wall was lost to this noble fraternity of instrumental artists?

The question now facing me was a serious one. What next could I do? I loved music with all my heart and had strong convictions that there must be a place for me in the musical scheme of my little world. And then came the solution—out of a clear sky. Like most players in those early days of school music who made little suc-



The outstanding percussion work of Frank Simon's ARMCO Band is generated by these gentlemen. Left to right: James Rosenbert, George Carey and Ferd Weiss.

cess on other instruments, I was relegated to the drum section; a section that did not command its present importance and respect. Strangely, I took to the rhythm instruments "like a duck takes to water". I had too much spirit to be daunted by my futile attempts at home practice, and gained permission to stay after school. Without much help I worked out a system of study on the side drum and tympani that I follow today to a large extent. My bandmaster must have been surprised at my progress, for he had every right to believe that I was a musical failure. However, I went to work with a will and soon came into "my own" by helping to make the percussion section a telling feature of our band.

During one of our rehearsals a number was given out in which some important xylophone work turned up. The xylophone was a rarity in those days; regarded by most people as anything but an artistic instrument. We had no such instrument in the band and our small annual budget had long been spent. But my ambitions were not to be dampened by budgets or anything the like! The words "put

that number away, we can't play it," sent my mind flashing to the little work shop behind our home. There, Dad had stored some fine hard pinewood to make screens. Secretly, and risking the possibility of the same pinewood being transformed into an instrument of discipline, I started to make my own xylophone. Tedious hours followed. With blistered hands



13 First divisions in three years is the grand total of "wins" by Robert Jenkins of Humboldt, Nebraska.



George Carey, brilliant exponent of the xylophone. Percussionist, Frank Simon and his ARMCO Band, and Cincinnati Symphony.

I cut and re-cut the hard wood into various sizes to make the tones as nearly correct as possible. These sticks I mounted on cardboard reinforced by straw matting. In a few weeks I gazed with almost bursting pride upon my own creation—a xylophone.

'Twas crude, but my bandmaster was pleased. He even agreed that it was well enough in tune so that the notes were clearly distinguishable. On the night of our spring concert, to my surprise and delight, the number that mostly caught the imagination of the audience was the one in which my xylophone was featured. I actually had to repeat it. Suddenly I realized that there was a popular place for this instrument as a solo vehicle. From then on I decided to concentrate upon becoming an artist on the xylophone.

My boyish imaginations regarding the possibilities of the instrument were thoroughly substantiated when, at the age of fifteen, I was playing my first professional engagement as a drummer in a Rochester, N. Y., thea-

ter. To this theater came Mr. El Cota, perhaps the first truly great exponent of the xylophone. This artist electrified his audiences with amazing dexterity on the newly popular instrument, and charmed them with his musical interpretations. After introducing myself, I timidly displayed my own hand-made instrument. My enthusiasm must have impressed him, for he immediately took a great interest in me, and in a short time helped me tremendously with my technical problems and musicianship. At the age of seventeen I bought my first fine instrument of four octave scope. Two years later, following the inspiration of Mr. El Cota, I applied for a job as a vaudeville entertainer, and became a headliner in shorter order than I ever imagined.

Things were going along splendidly when out broke the World War. I was one of those young Americans who felt it his duty "to help make the world safe for democracy". With patriotic fervor, that eclipsed in importance everything else, I joined the Marines and added my voice to the

lustly singing of "The Halls of Montezuma".

Even though I came from a family of traditional "fighting Irish", I was soon to discover that my musical talents were of far more service to Uncle Sam than my soldiering ability. This turn in events came by mere coincidence. An entertainment was being arranged for wounded soldiers, and the lack of professional talent made it necessary to call upon the ranks for help. A prize of \$50.00 was posted for the service man whose entertainment would make the biggest hit. With a borrowed xylophone, I played the Second Hungarian Rhapsody. Again the popularity of my instrument asserted itself, and I left the entertainment \$50.00 richer. The next morning I was called before my commanding officer who delegated me to entertain and hearten the morale of soldiers resting behind the lines, and to play for wounded comrades who needed cheer and entertainment to take their minds off their sufferings. When I objected that I had joined up

(Turn to page 27)



For the third consecutive year, this flute quartet of Cleveland Heights, Ohio, High School has been a Region 3 superior group. They are: Alice Jane Walker, Tom Perkins, Betty Dean and Eleanor Drevas. Ralph Rush is the director.

Flute "Harmonics"

By Rex Elton Fair
Noted Flutist, Teacher

● HENRY WARD BEECHER ONCE SAID "Music cleanses the understanding, and lifts it into a realm which it would not reach if it were left to itself." Of the flute it has been said by music lovers, directors, composers and authors "The flute is the king of the wood-winds;" "The violet of musical instruments;" "The diamond of the orchestra." With this in mind, it is little wonder that we, as flutists, are ever seeking information pertaining to our instrument, and that our enthusiasm is unbounded.

It is true that we are ever anxious to explore the mysticism of this little tube where slumbers the emotions of sorrow, anguish, passion, gayety and love. If we are to do this, the desire must be sufficient to invite the will to do. To quote Disraeli, "The secret of success is constancy of purpose." We all know that the final proof of our "will to do" and "constancy of purpose" lies in our performance.

The first essentials to a pleasing performance are those of being able to play with a liquid, velvety tone of correct intonation in planissimo or fortissimo, and in gradual crescendo or

diminuendo in all registers. To do so with dexterity and ease requires a great deal of thought and careful application to the study of tone production.

Tone is the heart of music. The technically accomplished musician, who possesses such quality of well controlled tone as to express purity and stateliness, power and daintiness, at will, is most certain to contribute much that is restful, satisfying and inspiring to mankind. He himself is bound to climb to the very heights of all that is delightful, clarified and glorified, in the realms of music.

Scientifically speaking, it might be said that tone in itself is a material thing because it can be seen, felt,

Note: If you are not sure that you are using the correct regular fingering, and wish to study these auxiliary fingerings with us, just send us a self-addressed stamped envelope and we will send you a very unique and authentic finger chart with our compliments.

measured, transported over wires and through the air, and even photographed. (Note): Tone must not be confused here with the *production* of tone. Tone—whether of good or bad quality—might be likened unto the potter's clay. Without the skillful manipulation of the potter, the clay would always remain just common clay, but by combining it with the art of the potter, we see it changed into beautiful forms that are useful, decorative and inspirational to a degree theretofore undreamed of.

So it is with tone. Quite naturally a tone could never be such an inanimate object as a piece of clay because it is dependent upon the life of vibration. It is either existent or non-existent, depending upon the continuation of the vibrations that caused it. In order to make music of our tones, we must mold them into form through musical technique. Taking for granted that you have the desired tone, or at least a passably good tone, combined with a thorough knowledge of the regular fingering of the flute, we are going to proceed to a course of study that should do much to remove the

technical difficulties so often encountered in band, orchestra and solo playing.

Auxiliary fingerings as used to produce the so-called harmonics are indispensable if one is to play score after score as presented. However, we cannot be too emphatic concerning the need of trying very seriously, to master all passages with the regular fingering. The simplified fingerings to be shown in these articles are very fine if properly used, but should one abuse the use of them, then it would be far better if he knew nothing about them. Please do remember that to form the habit of using these false fingerings when not absolutely necessary, will lead to laziness, and in the end, to just plain sloppy, out-of-tune playing. If properly used your playing will become more brilliant, and you will be able to play with ease, many rapid difficult passages that are now impossible for you.

As a beginning, play G, second line of the staff, on your flute, then, play G, first space above the staff. Now, by using the very same fingering and at the same time pinching the lips together as though to play about E above the staff, you will find that this D third space above the staff, can be easily produced.

You may now proceed to study number one. First play the upper notes with the regular fingering, slowly and deliberately. Then use the fingering as shown in the lower lines but force it up to the pitch of the upper lines. Imitate as closely as possible, the intonation and tone quality as produced with the regular fingering.

When you can accomplish this, you will be pleased to hear that you have worked out the entire G scale with the new fingering.

It must be remembered that passages played with these auxiliary fingerings are very apt to sound flat. However, this can be overcome by pinching up the tones, and it is even well to turn the flute out (away from you) a little bit. With a little careful practice and by listening to the pitch very cautiously, you will find that it is possible to play perfectly in tune with these fingerings.

These studies are to be continued, and eventually we will take up the complete chromatic scale as well as many difficult passages from the band and orchestra scores that you have been playing.

If there are any passages that have been causing you much difficulty, you may copy them and send them to us. If the manuscripts should arrive in time for the next publication, we will be glad to include their explanation in these studies.

Fingerings for the Entire G Scale

The top row of notes in each of the above staves represents the sound. The bottom row in each staff represents the fingering. When you have completed this drill, you will, no doubt, be pleased to learn that you have worked out the entire G scale with this new fingering, as:

The Mechanics of CORNET Playing

By Craig McHenry

Ithaca College, New York



At Ithaca, Mr. McHenry is Instructor of Cornet and Director of the College Orchestra.

● THE BASIC FACTORS ESSENTIAL TO CORRECT SOUND REPRODUCTION on the cornet are briefly, breath management, adjustment of the lip muscles, tongue movement and finger action. There are naturally occasional differences of opinion concerning the application of each of these mechanics. As I believe there is considerable waste of time and energy on the part of both students and teachers because of these conflicting opinions, I shall endeavor to explain briefly the principles which I have found most reliable in my own teaching.

Breath Management

Before considering how the breath is to be used it is necessary to consider the means of securing an adequate supply. This is done by expanding the ribs and inhaling through the corners of the mouth and the nose. The expansion of the ribs forces the diaphragm down and as a consequence the lung capacity is enlarged. Students are often unfamiliar with the proper functioning of the breath and build their technic on an unsound foundation. The most common faults are taking in too little wind (in many cases through the nose alone), and expelling the wind without any regard for the amount required for the different registers of the instrument. The result is that much wind energy is used where actually little is required and the performer is left without support where it is of greatest need.

Having the wind at one's command helps to nullify excessive pressure and tension while playing. Wind pressure when correctly applied helps

to counteract the tendency to press against the lips with the mouthpiece, and alleviates much of the unnecessary tension usually present in the lips, face and throat.

As one ascends the scale on the cornet it is necessary to use more wind pressure—some "spots" in the register requiring more than others. The student can find by experimenting the amount of wind pressure required for each tone of the scale. In time each note will call forth a sensation or "feel" in the mouth, throat and diaphragm. Constant thought and practice will enable him to play with a full resonant tone throughout the entire compass of his instrument.

Adjustment of the Lip Muscles

I believe that many of the so-called lip troubles associated with cornet playing are the result of the lips doing more than their share of the work. Of course there must be a

slight lifting of the lower lip in ascending the scale and chord line and the reverse actions in descending but the action must be free and accompanied by a sufficient supply of wind for the tone being played. The muscles in the corners of the mouth must act so that no wind escapes from the mouth outside the mouthpiece.

The tendency of most players is to be overconcerned with the lips. I believe the player's purpose can best be served by centering his attention on the feel of the tone in the mouth and throat. If this is done there is less danger of inhibiting the free action of the lips and lip muscles.

Tongue Movement

Many players make pleasing tones on the cornet when playing slurred passages but are unable to secure a desirable quality when called upon to tongue. The cause of the resultant hard undesirable tone is a lack of freedom of vibration in the lips induced by lip pressure or tension. If there is an adequate support in the diaphragm for each note tongued the instinctive tendency to grab at the note with the lips will be thwarted and a free, rich, resonant tone will result.

The tongue can be used to advantage in slurring as well as in "tonguing". A slight rolling action of the tongue helps propel the wind stream and makes for smoothness and celerity particularly where intervals are involved.

Finger Action

Fingering presents fewer difficulties

to the cornet player than any other mechanic. The most troublesome fingerings are those involving the use of the third finger. This finger can be disciplined and made to function smoothly by inserting the little finger of the right hand in the ring provided for it on the stem of the instrument. This seems awkward at first but its consistent use, along with a conveniently arched position of the first, second and third fingers, will bring about a smoothness and co-ordination not present heretofore. Most manufacturers are equipping their cornets with the little finger ring but in the event that there is none the little finger can be placed over the stem and anchored to the third valve.

The purpose of acquiring an adequate technic on an instrument is to

enable the player to express himself musically. Technical study should furnish the student with the necessary facility for rendering music for his instrument with accuracy, smoothness, poise and feeling. To fulfill these requirements the cornet student must perfect the mechanical manipulations of which we have been speaking. Since all music is written on the scale and chord line it is logical that the most efficient manner in which to become a proficient performer is to apply unceasingly these mechanics through scale, chord and interval studies. The student should be required to perform on his instrument all scales and chords from memory. This demands much conscious effort before the motor processes will respond of their own volition.

at Buckingham Palace. It was a rather incongruous scene. Here were the red-coated gold-braided guards changing watch in their traditional ceremony (which the English admit is only for show purposes); off in one corner of the palace yard the band played a musical comedy selection (of all things!); across the street in St. James' Park laborers were digging air-raid protection trenches by the mile; and one block down the street at military headquarters, soldiers were feverishly busy barricading doors and windows with sandbags! This English band in the palace yard was the usual military, brassy type—very good, of course, for its kind. The director conducted from a podium with the players standing about him almost in a complete circle, reading from tall wire music racks.

On September 30th I visited the Empire Exhibition at Glasgow, Scotland. This was an event strikingly similar to the Chicago World's Fair. The Scottish Military band of thirty pieces played the following program which was broadcast throughout the grounds by loudspeakers and in part over the radio:

March—*Entry of the Gladiators*....Fucik
Overture—*Rienzi*.....Wagner
Cornet Solo—*The Children's Home*.Cowan
Excerpts from the Works of Meyerbeer
.....Meyerbeer
Humorous Sketch—*A Southern Wedding*
.....Lottier
Phantasy—*Gypsy Life*.....Le Thiere
Reminiscences of the Plantation.....
.....Chambers

This band was, despite its name a professional organization. It had good instrumentation—oboe, bassoon, string bass, two flutes, et cetera—but it showed lack of rehearsal. *Rienzi* was a little too difficult; in fact, the director thought nothing of stopping in one place and rehearsing for a few minutes! At times, however, there was very commendable playing. The cornet soloist, especially, was very fine.

The only music I heard during my short trip down the Rhine in Germany was a Lortzing operetta at the Stadt Theatre in Koblenz on October 6th. To me Lortzing's music is rather heavy, dull and non-lyrical. The orchestra was a routine organization with some of the players dressed in knickers! Incidentally, almost half the audience was made up of German soldiers from the large Koblenz barracks.

The last event to record is the visit of the Belgian Grenadiers Guards band to Paris, October 11-12 for the unveiling of a monument to King Albert I. Dowager Queen Elizabeth and the present King Leopold dedicated the statue.

The Grenadiers band, which gave a concert in the Tuilleries Gardens before 10,000 people, was a great disappointment to me. I realize that they came for military purposes; but even at the concert much of the otherwise fine playing was covered by a fanfare unit of twelve bugles and ten snare drums. At times six of these drummers put down their sticks and played bugles! The instrumentation was fairly complete but it included at least ten fewer clarinets than the Garde Republicaine band. On the concert program were only two or three classics, parts of which were spoiled by "blasting" trombones. However, it was good to hear a medley of American airs, including *Marching Through Georgia*, with a fanfare augmentation of sixteen bugles and six snare drums!

Next month I want to write to you about "Paris, the Music Student's Paradise". Perhaps I can induce all of you to come over here next year!

LAWRENCE W. CHIDESTER.

Lawrence Chidester Writes From Paris on

Bands of Europe

Tells of concerts by The Scottish Military Band of Glasgow and the Garde Republicaine Band of France.

Paris, France.
October 20, 1938

● MANY THINGS HAVE HAPPENED since my first letter. As you probably read in the papers, we almost had a war over here. This "little incident" affected the lives of every American in Europe—at least for a few days. To have seen reserves by the thousands called out, buses commandeered, stained glass windows removed from the churches in Paris; air raid trenches dug in all the parks, gas masks distributed, sandbags placed before windows in London; "black-outs" at night in sections of Edinburgh, Glasgow and London; and thousands of troops in the Rhine valley of Germany—are experiences which I shall never forget. Fortunately I did not return to the U.S.A. as many Americans did, but I was about to step on the gangplank at Glasgow when the Munich agreement was signed.

On September 27th the American Embassy in Paris suggested that all Americans leave the city. The next day found me in London, and the 30th in Glasgow, Scotland, ready to sail for home. With the crisis over, however, I took a leisurely trip of ten days back to Paris via Edinburgh, London, Holland and the Rhine valley of Germany.

Because of this trip I was able to hear

an English and a Scottish band in addition to the Garde Republicaine and the Belgian Grenadiers in Paris.

My chronicle begins before the international crisis. On September 24th I heard the famous band of the Garde Republicaine in Pare Montsouris, Paris. They played this program:

Titus Overture.....Mozart
Unfinished Symphony.....Schubert
Peer Gynt Suite, No. 1.....Grieg
La Kamarinskaya.....Glinka
L'Arlesienne Suite, No. 2.....Bizet

I am going to be frank and say that while I marveled at the technical perfection of this band, I did not receive a single musical thrill from the performance. It is safe to generalize, I think, that bands in Europe lean toward a military, stilted type of performance. The one possible exception so far has been the Belgian 5th Regiment band reported in my last letter. Perhaps the stilted type of rendition can be traced to the conductors, but I am inclined to believe it is more a matter of tradition. Band music in Europe has always been known as "musique militaire".

The instrumentation of the Garde Republicaine band is symphonic. Included in the seventy men are twenty-two clarinets, two string basses, two tubas, four baritone, two tenor horns, five saxes, et cetera. I noticed particularly the use of slide trombones, since most bands over here use valve trombones. Commandant Pierre Dupont is director of the *La Musique de la Garde Republicaine*.

The next stop was London, on September 28th, where I chanced upon the ceremonies of "The Changing of the Guard"

My Answers to the Most Frequent Questions about the

FRENCH horn

By Bertram N. Haigh

Grand Junction, Colorado

● IN VARIOUS CONTACTS with high school directors and students, I have been asked questions about the French horn, which I will endeavor to answer in this article.

Should the horn be a double or single? In places far distant from a professional player, I should say the single horn. But if used in the right way, the double horn is a great asset to a 1st or to a 4th horn player. As the instrument weighs more than the single horn, a small player, junior high, should not use a double. It takes more out of the physique.

In playing the double horn, I advise that the F horn be used as far as 4th space E. Then play upon the B horn, fingering F thumb and 2nd, F thumb (open) and from F sharp to high C the same as you do on the F horn.

If players will think of the thumb valve as an auxiliary (4th) valve, instead of playing a different horn, it will be much easier for the player.

Pointers on Practice

For all brass instrument players, the preparation of the lips in the first part of the practice day is the most important. They must be prepared, warmed up. I submit a chart for the warm up drill, which should start on the easiest note of the instrument, work up a few notes, then down, never touching either the high or low register in the early part of the drill. The drill should include exercises for attack, slurring, scales and long tones.

To attack a tone in the middle register, the tongue should be placed at the lower tip of the upper teeth, and quickly withdrawn as though removing a thread from the tongue. A fault common with horn players is the returning of the tongue to the teeth while the tone being played is still sounding. This creates a queer effect, a backclap of the tone. To counteract or correct this, breathe after every note.

Should the lips be weak, embouchure bad, I have found that regular buzzing of the lips will help. All tones on the brass instrument are pro-

duced by vibration of the lips. If a finger will be placed so as to cross both lips, at the same distance apart as the rim of the mouthpiece, then

the air is started so there will be a buzz. After it starts, then practice long tone with buzzing. Little by little increase the range, the slur, as

Start the Day's Practice with This Warm-up Drill

Slowly. Watch that abdominal muscles support 2nd as well as 1st tone of the slur.

II Staccato

III Attack (clear) and chromatically up to

IV one breath

V circle of scale very staccato

End with long tones played evenly within the staff.

VI Lip drill (concluded)

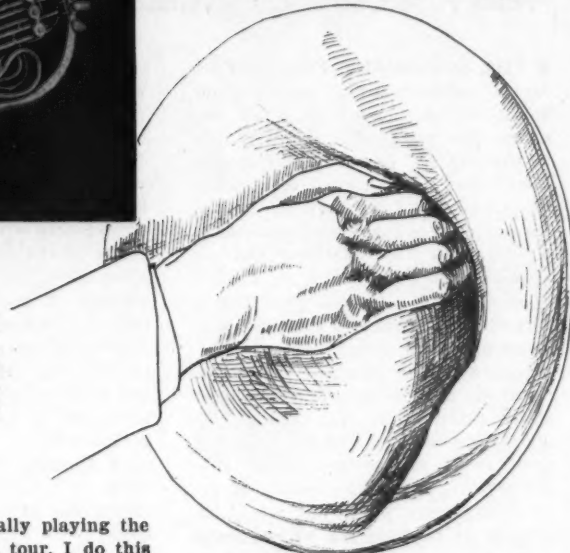
I advise against using E as the tuning note. On the F horn this tone tends to be flat. So the whole instrument will be tuned sharp when E is in tune. C is the best tuning note.



Mr. Haigh, above, demonstrates the correct position for the right hand in the bell, and recommends the use of good transposing mutes.

Use of the Right Hand

The right hand in the bell plays an important part of tone control and tuning or intonation. The hand should be cupped, and placed against the far side of the bell. The weight of the instrument is supported by the knuckle of the thumb and first finger. Between the palm of the hand and the near side of the bell, there must be sufficient space so that the tone which



though you were actually playing the instrument. When on tour, I do this to keep the lips from getting too stale.

The lips, as I said, are important. Many times the strain of first chair in band or orchestra is great on the player. It is also in professional orchestras, and in many, we have an assistant first horn, who relieves the player, doubles in tutti passages. It is wise in high school if the players are equal to let one play a certain part and let him rest when the other plays, in other words alternate, *but have it clear to each player as to what part he is to play.* The player not playing might do well, toward the end of his colleague's passage, to "warm up" by playing softly part of that passage with the playing player.

comes forth is free, and not muffled by the hand being in the way.

The right hand also controls the muted (stopped) horn. Without a teacher this is difficult. For that reason I suggest that transposing mutes be used. For that reason, I dispose of this item by saying that the right hand or metal mute shortens the tube, and raises the tone approximately a semi or half tone. To play the notes then, we must lower (transpose) these tones a half step lower.

In the olden days there were no valves on the instrument. Each player had crooks representing each key within reach, and when the key changed, he would remove the crook

for the key in which he was playing, and insert the one of the new key. The right hand in the bell was placed in various positions to produce the tones between those of the open series in the particular key. Now this difficulty is overcome by the use of the valve.

In some cases we find that the lips are pinched too close together. The upper and lower lip should touch only enough to cause vibration of the lips. While this statement may be misleading, the chin should be pointed somewhat downward. The mouthpiece should rest lightly on the lips, using the minimum amount of pressure, and the buzzing exercises I speak of will tend to help correct this fault.

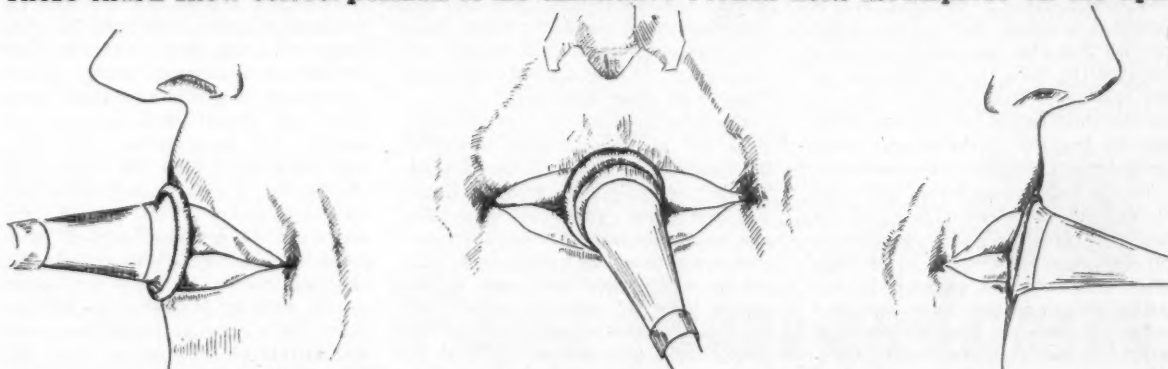
Before leaving the subject of the lips, may I say a few words about the mouthpiece and the care of it. At all times it must be clean. After a cold or sore lips, it should be boiled to sterilize it. Never lend it to anyone. For players of the high horns (1st and 3rd) a little more shallow cup will help. The bigger the bore (diameter of the tube) the bigger the tone, but it also needs more breath and endurance. Low players should have a wider and deeper cup.

Staccato and Legato

I would like to quote from an article written eleven years ago by Bruno Jaenicke, solo horn with the New York Philharmonic Symphony orchestra since 1921. While Mr. Jaenicke has set forth the facts in a humorous way, nevertheless they are true.

"Now the technique of playing. We must practice much. Every day. If you don't you have no embouchure; if you do, you get tired before the concert is half over. You must study staccato, or else it is lost within twenty-four hours. But that impairs legato. You must practice legato or you spoil the concert. But legato is detrimental to staccato. You must play long tones if you want a steady

These charts show correct position of the diminutive French horn mouthpiece on the lips.



The lips are important, and often the strain is great. Alternate with your stand partner. Rest often.

full tone. But that makes the lips stiff. You must study the fortissimo attack but that spoils the piano."

Low Notes and Fingering

Important to the development of the embouchure are the low notes. While a player should start his work in the middle register, he should worry little about the upper notes until the low ones are under control. The position of the mouthpiece on the embouchure is the same, but after leaving the lower part of the middle register, there is a slight projection of the lower jaw. Don't worry about this, but be careful that the motion of the mouthpiece is a little less support and moves at right angles with the teeth and does not catch part of the lip.

This leads now to the method of notation on the bass clef. While I was judging last year, several contestants played the first movement of the Sonata of Beethoven. In the middle of the movement are two or three sections which are written in bass clef. All the contestants played this an octave too low. In the modern writing, low C (diagram) is the ledger line below the staff in the treble clef, and the line above in the bass, but in the early classic days, that same C was the second space in the bass C.

It is wise and necessary for the player to know the note by both name and fingering. And also the effect that the lowering of the valve has on the open tone. Most likely you are all familiar with the string family. You then know that when the finger is placed upon the string closer to the bridge the tone is raised, as the length of the string is shortened. On the brasses we lip a certain note. If we sustain it and lower the second valve, that note is lowered a half step. If you will look at the construction of the valves, you will see that the tubing of the second valve is the shortest. A half step is the smallest step we use. So any open tone is lowered a half step by using the second valve. The first valve is the full tone and the third is the tone and a half. The combination of the first two is supposed to equal that of the third, but we find that the third is just a little flatter than the combination of the first two. It is therefore wise to use the third on the low register notes, and the first two on the upper. Avoid cross fingering runs when possible.

To conclude, let me stress the warm up drill to prepare the lips for the day, then practice which includes legato and staccato, low and a few high notes, crescendo and decrescendo. Ensemble playing in quartet or a smaller or larger group is a great help in both intonation and becoming able to handle one's part.

Are There Yet Some Who Call Music a

"FRILL"?

Peter F. McCormick, Cleveland, Ohio, Proves Differently

● THE IMPORTANT POSITION occupied by instrumental music in our public school courses of study furnishes the adolescent, so often misunderstood by parent and educator alike, with a concrete, interesting, wholesome and very much worthwhile means of development of practically all the essential qualities and responses with which he is to make a success in life. It also gives him a perfectly safe, sane and profitable way of spending his "slack" time.

Judged by any standard, instrumental music must be considered a major school activity. It is a part of our daily life and is as natural a requirement as the air we breathe, the sunshine we enjoy or the beauty of nature which we love. No school or community function can be successful without it and the school that does not boast of at least one live wire instrumental organization is definitely "backward".

I can remember back in my "pioneering" days in Michigan when I was alone in the instrumental field. Then, music in the educational field was about as welcome as a country boy used to be in a city school. Instrumental music was a social outcast. It had no place. It could not be taught during regular school hours; it could not be taught in the school building and of course it awarded no credit. And then it passed through the probationary period—running the gauntlet, castigated by every sort of weapon in the hands of its prejudiced critics: "It would develop goitre." "It would distort the features." "It would demoralize young people." "Oboe players were short-lived." "It would cost too much." "Children would not have time to do their homework."

Nevertheless, its momentum has been the surprise of every observer. In less than 20 years, it has jumped to the fore as no other school activity has ever done. Thousands of dollars are spent annually for uniforms, instruments, music and equipment. And schools with a scant enrollment of 100 pupils boast of fully organized and equipped bands of as many as 60 pieces. The school band has now almost completely supplanted that an-

cient and honorable institution, the Village Band.

Let us examine the benefits of the study of instrumental music to the individual. Many who study music, we know, will not follow a musical career. But one cannot be a member of a band or orchestra without becoming a beneficiary of the demands it makes upon him. First of all, its study teaches honesty. It not only teaches him honesty, it demands honesty. No pupil may substitute the work of another for his own. He cannot buy or steal the right answers and hand them in for credit he does not deserve. If he is unfaithful to his task, no teacher need appraise his failure. His own work is his accuser. And it will shriek out at him, "Chiseler, loafer, cheat".

In the class room we are taught mathematics, only theoretically. But in the band room it is necessary to apply mathematics correctly. True values of notes and rests, exact rhythms and correct pitch are demanded. And unless these be exactly estimated and produced by every member the work of the organization must stop, and a new beginning must be made. Music is a health builder. In order to play an instrument properly one must learn to breathe correctly. In fact, one of the first lessons is control of the breath. And this demands proper use of the lungs and diaphragm. In consequence more lung space is developed, more corpuscles are formed resulting in a healthier body.

From an economic standpoint instrumental music will hold its own, dollar for dollar spent, with any other subject on the course of study. In my classes over a period of sixteen years there has always been a large percentage who have earned their way, and often have been the support of the family, by playing and giving private instruction. This morning my son, John, 17, a senior in West Technical deposited \$26, his earnings for the past month, to make a total of nearly \$400 he is saving for college. John has a class of pupils on cornet and directs his own dance band. He has time, however, to be on the

"Honor Roll" and to be vice-president of the school organization. What he is able to do, has been done and is being done by many others.

Many of my pupils in West Technical and also from my camp are now enjoying college courses made possible by scholarships secured by their musical ability. A number of my former pupils are now in symphony orchestras, radio and dance bands. Recently many of them have gone on to secure certificates to teach and direct instrumental work in the public schools. And the best part of it is, that they are happy. This number will be a constantly increasing one. Parents everywhere demand the best in opportunities for their children. And most parents consider music one of the highest of attainments. Small towns and big towns will be demanding these splendid young musicians as instructors for their children. And, of course, we have but skimmed the surface. A great deal of our work is still wasted. For we have, as yet, no organization of musical activities beyond the high school. Here is a grand work for some enterprising organizer. And it will come. The day is not far in the future when every community will boast of various small musical groups capable of playing for any and all occasions.

Many people employ music as a part time job, a mortgage lifter. And a still greater number use it as a hobby. They play in the local church or lodge band or orchestra and by so doing have at once a splendid means of broadening their acquaintanceship. And, lastly, we have the largest class of all. It is those who never play after leaving high school. But for them music means much. For the study of it has given them an appreciation otherwise unattainable. I believe we have a higher nature that hungers and thirsts as does our physical nature. And what is more satisfying than being able to intelligently understand the masterpieces of music, even when performed by others!

A long time ago, a fellow over in England said a lot of things in a way which no one has been able to improve upon and he had a word for music which, as I remember, ran like this:

"The man that hath not music in himself,

Nor is not moved by the concord of sweet sounds

Is fit for treasons, stratagems and spoils;

The motions of his spirit is dull as night

And his soul as black as Erebus.
Let no such man be trusted!"

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1937

24 National "Firsts" Is Grand Junction's Challenging Record



Can Anyone Show Better?

Grand Junction, Colorado, high school, Region 10, set a new high in the number of First divisions earned in the 1938 National Regional Contest Festivals, with 24 Firsts including band, orchestra, choral, 7 ensembles and 12 solos. Beginning with the top row and going from left to right are: John Bell, bass; the band of 75 members, Division 1 in concert, marching and sight reading; Mayme Jeanne Fancher, 1937 and 1938 bassoon; mixed chorus; clarinet quartet, 1937 and 1938, Everett Parke, Donald Sencenbaugh, Reed Rarden, Joseph Lynch;



The music staff which led these students to success are, from left: front row, C. J. Steen, woodwind; Gilbert Brox, strings; William H. Gould, director of music; Lawrence Sardon, strings; back row, Harold Laycock, strings; Bertram N. Heigh, brass.

string quartet, 1937 and 1938; string sextet, 1937 and 1938; Beth Branning, oboe; Harold Olinger, 1937 and 1938, bass saxophone; woodwind quintet, Jeanne Fancher, Betty Sevy, Wilbur Fullen, Julian Simpson, Beulah Lee Stringfield; the orchestra of 65 members, 1937 and 1938; Beulah Lee Stringfield, flute; Adeline Van Gundy and Mary Elizabeth Bush, cello; woodwind trio, Julian Simpson, Lloyd Charles, Allen Porter; Joseph Lynch, 1937 and 1938, clarinet; Gerald Giffen, sousaphone; Margaret Bush, piccolo; Korene Harris, string bass; Rita Walker, violin; saxophone quintet; brass sextet.

Tiny Creeping Lights Thrill Big Night-Game Crowd

Taylorville, Ill.—An enthusiastic crowd cheered the Taylorville high school band when it performed intricate maneuvers in a field illuminated only by the tiny lamps which the musicians wore on their caps. This was the first time that Taylorville had seen a demonstration such as this on the home field and the spectators were thrilled. G. G. Wall, director, was very pleased with the community spirit which was aroused, and the fine performance of the senior drum major, Carl Davis.

19 BANDS IN "MARCHIESTA"

Spectacle Features 1,000 in Maneuvers and Formations

By Gordon Pulliam

Gilmer, Tex.—A huge crowd which gathered on the final day of the fourth annual East Texas Yamboree, October 27-28-29, was thrilled at the marching performance of nineteen colorful massed bands made up of more than 1,000 gaily attired high school musicians. This event was the "Marchiesta", the first performance of its kind believed ever attempted in the United States.

The Marchiesta was staged on the local athletic field under the direction of Jack H. Mahan of Union Grove, and the bands gave individual marching and formation performances, climaxed by a massed design executed under a single drum corps control. The climax was the execution of the Yamboree emblem in which all bands participated, marching into the design of "Fourth Annual East Texas Yamboree", centered with the outline of a huge yam.

"March Yam," composed by Col. Earl D. Irons especially for the Yamboree, was featured in the mass concert.

Dakota School Bandmen Muster Into Clinic Band

By Kenneth Siegling

Aberdeen, S. D.—After a three-day rehearsal, a massed band made up of student musicians from the states of North and South Dakota gave a concert under the direction of Carleton Stewart of Mason City, Iowa, and Gerald R. Prescott of the University of Minnesota. This concert culminated the activities of the annual band clinic which is a regular part of the musical program of these states.

PLANS COMPLETE FOR GIANT I-U NATIONAL MUSIC CLINIC

Colossal Event Opens January 5th. Includes Band, Orchestra, Vocal. Record Registration Expected

Champaign, Ill.—Plans and the program are complete for the most comprehensive National school band, orchestra and vocal clinic ever to be held, at the University of Illinois opening Thursday, January 5, and continuing through Saturday.

A. R. McAllister, president of the National school band association;

Catholic Music Educators Reorganize, Include Voice

Chicago, Ill.—The Catholic Music Educators Association has recently been organized to replace the Catholic Archdiocesan Band and Orchestra Association. Sister Mary Estelle, O.S.B., was appointed chairman and announced a vocal clinic to be one of the major points in the year's activities.

Band Entertains N. Y. School Superintendents

By Earl King

Bolton Landing, N. Y.—At the annual New York State district superintendents association conference which was held at Schenectady, the Bolton central school band gave a fine concert. The band was enthusiastically received by the convention delegates. Members of the organization enjoyed the 140 mile trip thoroughly and are anticipating others in the future.

The band was organized in 1935 by Paul W. Herrington, and, since then, it has more than doubled in size under his direction. This group supplies music at games, plays and concerts and in general is one of the more active organizations in that vicinity.

Texans Win \$75 Purse Pick New Band Officers

By Mary Louise Curry

Santa Anna, Tex.—The Santa Anna Ranger band is \$75 richer since it attended the marching contest at Abilene, Texas, and won the first prize purse of \$75. Drum majors for the band are Dorothy Ross, and Wanda Sanders.

The band elected the following officers for the 1938-39 school year: Jo Mae Payne, president; Myron Hays, vice-president; Elsie Haynes, secretary; Gale Collier, treasurer; Tom Hays, librarian; Mary Field Mathews, assistant librarian; Mary Louise Curry, reporter. R. W. Willis directs this group.

Adam P. Lesinsky, President of the National school orchestra association, and Miss Mabelle Glenn, President of the vocal division, working in co-operation with Dr. A. A. Harding, Director of Bands at the University of Illinois and host to the clinic, have evolved a program that is literally the concentrated essence of music pedagogy. In addition to the famous university band, there will be two national student clinic bands, organized under the chairmanship of G. W. Patrick of Springfield, Illinois, for clinic work. Every number on the contest list will be played at least once by one of these bands.

Captain Charles O'Neill of State Normal school, Potsdam, N. Y., will conduct a band adjudication school; Harold Bachman of the University of Illinois will expose the mysteries of sight-reading judgment and R. F. Dvorak of the University of Wisconsin will take you through the paces of correct marching technique.

There will be a clinic orchestra under the direction of Fred Bigelow of Urbana. This is a new feature as well as is the vocal clinic which, however, will be confined to a lecture course by outstanding teachers under the chairmanship of Miss Glenn.

This touches merely the highlights of the great national clinic that will take place as a prelude to the new school term. Reservations are pouring in to the Inman Hotel, Champaign, Illinois, official headquarters, and directors are advised to wire their reservations at once.

Harrison Band Honors Barabash with Flag Gift

By Al Federman

Chicago, Ill.—Under the sponsorship of the band parents association, the Harrison high school band gave its eleventh annual fall concert on December 9. This was the first public appearance of the band on the concert stage since the national contest which was held in Elkhart, Indiana, last May, where the Harrison band was awarded First Division, with "highly superior" rating. The band also boasts the highest rating ever given to any band in Chicago at a band contest, that of "superior with distinction" which the band won at the Chicago 1938 annual band contest. The director, Captain John H. Barabash, was honored by the faculty and student body by the presentation of a beautiful silk American flag.

Band Begun with 6 Now Has 75, and Wealth

Springville, Ia.—In the Springville consolidated high school which has an enrollment of 117 students, is a band of 75. It is one of the best equipped Class C bands in the entire state of Iowa, having a total equipment of instruments, uniforms and library valued at \$3,105—all paid for, and \$300 in the treasury. The board of education and the band boosters association are enthusiastic supporters of the band and have helped greatly in making the band what it is today. Organized by Roy T. Schwab in 1931 with only six musicians, the band has grown to its present number, as well as becoming a fine group of players.

Nothing But the Best

By Jacqueline Hand

LaSalle-Peru, Ill. — A "100% SCHOOL MUSICIAN" band is a group which hails from the La Salle-Peru township high school. The band is housed in one of the finest quarters in the entire state, for the new million dollar high school building is fitted with the best accommodations that an instrumental department may have. Then too, there is an ultra-modern stadium in which the band displays its marching ability before enthusiastic spectators.

Arizona's Rival Bands

By Margaret Schade

Clifton, Ariz.—"Something old, something new. . ." New is right! Six snare drums, ten uniforms, and a complete set of ten marches! Joseph Wells, director of the Clifton high school Trojan band, says that with this "new" set-up, his band will go places this year. And competition arises—seven miles way—Morenci-of-the-many-hills, under the direction of J. C. Fritz, has added new interest to its school in forming a band. But with two years' start, the Trojans hope to keep in the lead.

Band of Seventy Makes Big Hit at County Fair

Glendora, Calif.—Citrus Union high school and junior college, which is located among the orange groves in the foothills near Los Angeles, has a fine band and orchestra that is prominent in both school and community affairs. This year the band numbers seventy



The Citrus Union High School orchestra at Azusa-Glendora, California, is under the direction of William H. Potter.

Cantor Auditions Chicago High School Warbler



Radio's song comedian listens to budding high school vocal talent.

Chicago, Ill. — Gloriana Sandquist, 4411 N. Spaulding ave., Chicago, a junior at the Roosevelt High School, made news for her school paper when she won an audition with Eddie Cantor. Gloriana recently wrote to Cantor, detailing her training and study and revealing her ambition for a career as a singer.

So impressed was the comedian with the sincerity of her letter that he arranged to give her an audition when he paused briefly in Chicago enroute from Hollywood to New York to appear on the Will Rogers Memorial dedication broadcast. His train was four hours late reaching Chicago, and he had consequently missed the only

train to New York which would get him there in time for the dedicatory program. There was only one way to make it—by chartering a special train. And that's exactly what Cantor did.

In the meantime, however, despite all the furor, he hadn't forgotten his promise to audition the little Chicago high school girl. While final arrangements for departure of the special train were being made, Cantor auditioned Gloriana in the club car. There's a possibility that the young singer may appear on Cantor's radio program as a result of the audition.

"But no matter how it comes out," says Gloriana, "I certainly had a thrill!"

West Point Dress, Smart Twirlers Help Win Cup

Poulsbo, Wash.—North Kitsap's fully uniformed marching band walked off with first place honors and a fine silver trophy last Armistice Day in the annual parade held at Poulsbo. The band under the capable leadership of J. F. Sherman has been recently completely uniformed with a modified West Point type dress uniform. When on parade the band is preceded by three twirlers and a classy drum major who perform in expert style.

\$3,000 Suits Eclipse Team

Kearney, Nebr.—Kearney's band is all dressed up in \$3,000 worth of new uniforms. On the football field they attract as much attention as the team.

Paragraphs About Some Folks You Know

They're All Regional Firsts

Mary Partee of Defiance, Ohio, divides her successes between her marimba and her voice, for she is very active in both vocal and instrumental work in her school....**Verne Sellin** of Everett, Wash., also alternates between two favorites, both of them prize-winners, his violin and viola...."Castles in the Air" was the winning selection played by **Minor Morgan** of Greenwood, Miss., on his slide trombone....A young harpist from Region 4, **Lena Ann Stoddard** of Shortsville, N. Y., plans an extensive career in music....**Lenoir**, N. C.'s **Carroll Harrison** is a First Divisioner on the bass tuba....Top honors at the regional festival was no new thrill for **Hortense Crossett** of Seminole, Okla., for she has an impressive list of "wins" on the piano to her credit....**Peter Montville** of Hobart, Ind., has reached the peak in regionals on his snare drum for two consecutive years....**Miss Jennings McLean** of Caldwell, Tex., is also a consistent winner on her cornet....For six years, **Victor Mahan** of Butler, Mo., has held first chair clarinet in the high school band and orchestra....Not only does **James Jacobsen** of Montrose, Colo., play bass horn well, but he also sings bass in vocal ensembles....**Duane C. Schulz** of Wisner, Nebr., won two amateur contests on his saxophone....**Gerald S. Rehm** of West Palm Beach, Fla., is only eleven years old and already has two regional First Divisions chalked up on his trumpet....**Xylophonist Edwin Thraikill** of Carbondale, Illinois, has been the drum major for the band for four years....**Bill Folk** of Hammond, Ind., has First Division on cornet and piano to his credit....One of Region 6's First Divisioners on clarinet is **Bramley Calvert** of Gladewater, Tex....Another double winner, one on the baritone saxophone and the other in drum majoring, is **Gene Stout** of Clifton, Colo....**Ward Chase**, First Divisioner on the flute for the last two years, is student conductor of the Washington, Georgia, high school band....**Buren Aran** of Childress, Tex., plays the sousaphone and hopes to continue his musical studies....Carbon County high school's piccolo player, **Stanley Littizetti**, has made a fine showing for himself and for his school in Price, Utah....**LaVerne Cummins** of Evansville, Ind., was awarded first on the flügel horn and third in student directing at the festival held in Region 3....Twice a winner, **Cyrus N. Cram** of Kansas City, Mo., has "tooted" his way to Europe, playing for his passage....**John McManus** was chosen for first chair clarinet in the All-Northwest band....Champion **Charles Wadsworth** of McComb, Miss., assisted as teacher of drums in the school bands.

All-City Girl Cornetist

Kansas City, Mo.—In Region 9, is a young cornetist, **Miss Vernell Wells**, who has been a music student since she was nine years old. She is a member of the All-City Intermediate orchestra and band, the Kansas City Conservatory of Music orchestra and an all-girl orchestra. She is a Second divisioner in the regional.

The Eavesdropper

Makes Good on Clarinet

Abilene, Kan.—Bob Keast is a senior in high school at Abilene and is a member of the band under the direction of Earl R. Ray. He began his musical studies on the piano while yet a young boy. In the seventh grade he took up B \flat clarinet, but after a year or so he switched to the bass clarinet. He played in the state contest in 1937 making the First division and went into the regional where he also placed in the First division, playing Offenbach's "La Musette". In 1938 he went to the regional again and placed in the Second Division on Bennett's number "Deepwood". Last winter he was chosen for first chair in the all-state band at Emporia.

Bob Keast



Sebring's Honor Society Reorganizes

By Warren Titus

Sebring, Fla.—The Sebring Chapter of the National Band and Orchestra Honor Society has reorganized and begun its work for the present school year.

The local chapter, which was begun late last spring, has accomplished a great deal in musical and school activities, and is one of which the high school is justly proud.

Members of the society are: Walter Clements, president; Jeanette Hancock, vice-president; Warren Titus, secy.-treas.; Clair Farr, Marjorie Arkell, Martita Durrance, Ruth Durrance, Martha Twitty, Ralph Clements, Mark Robinson, Art Lewis, Gene Sebring, Clarence Campbell, Charles Whitehurst, Arch Updike, Jack Ingle, Howard Weems, Joe Mitchell, and Leon Kahn.

Career in Music, Aim of Ambitious Clarinetist

Oklahoma City, Okla.—Harry E. Conklin, Jr., who is a senior at the high school here, has studied clarinet for a number of years.

As a student in junior high, he was a member of the band; going into high school, he continued his musical activities under the direction of Oakley Pittman. In the spring of 1937, Harry entered his first contest where he was awarded top honors at the district and the state festivals. In regional competition he finished up in the Second division. To broaden his knowledge of instruments, Harry plans to study other reeds and brasses as well, when he finishes his secondary education courses.



Harry E. Conklin Jr.

Two-Band Weir

Mason City, Ia.—Jack Weir, 1938 First divisioner on the French horn, is attending Iowa State College where he has made the band and the advanced marching band as well.

Specializing in Bass

Pocahontas, Ill.—When the brass player gave up his horn in the junior high band,

Gordon Jenner, who was then playing first chair cornet, requested that he be allowed to fill the vacancy. This request was granted and Gordon was on his way to become a regional winner. Until he was a freshman in high school, he did much solo work, but on entering high school, he concentrated on



Gordon Jenner

festivals. In 1936 he finished in First division in the state of Illinois and fourth in the regional at Cleveland, Ohio. In 1937 he realized his ambition and received a First division at the national festival. Now, Gordon hopes to study string bass and eventually become a member of a symphony orchestra.

Wants Two More Firsts

Wisner, Nebr.—One of the First divisioners on the trombone in Region 9 is

Joy La Noue. Beginning with and continuing her lessons from her director H. J. Eickhoff, she has made a steady climb to the top honor which is granted a high school musician. Joy was one of the first members of the band which was organized in Wisner in 1936 and has belonged to it ever since. As the band improved, so did Joy until last spring both were graded "superior" in the district festival held in Wayne. Later in the spring at the regional which was at Omaha, Joy finished one division ahead of her band, placing in the First division and the band in Second division. Joy is a junior this year and has two more chances to duplicate her record.



Joy La Noue

Realizes Ambition to Twirl

Gulfport, Miss.—When he was a small boy in grade school, Max Glimmer would watch the high school drum majors and dream of the day when he, too, could be out on the field twirling in front of the band. This dream he realized when he became a freshman for he was picked as one of the twirlers for the band. After many months of practice he entered the state contest and then went to the na-

tional festival where he ranked in the Second division. Now he is practicing diligently to raise that Second division to a first to have a perfect record.

Expects to Make First

Charlotte, N. C.—Robert Theodore McLaughlin is an up-and-coming cornetist for even though he is only a sophomore this year, he has placed in the Second division of the regional festivals for the last two years.

National First, His Aim

Olean, N. Y.—Thirteen-year-old Robert Lundy is a freshman in Olean high school and plays solo trumpet in the high school band. Last spring he entered the state contest at Jamestown, N. Y. where he ranked in the First division, which, entitled him to become a contestant in the regional festival held in Albany. At this last meet, he was awarded Third division. Robert has been studying the trumpet for the last three years and plans to continue to work until he cops top honors in a national festival.



Robert Lundy trumpet for the last three years and plans to continue to work until he cops top honors in a national festival.

Efer First, One of the Few

Helper, Utah.—For two years running, Angelo Venturelli has been a First divisioner on his Eb clarinet. Beginning study on this instrument at the age of nine, Angelo worked faithfully until he entered his first festival and from then on he has received high rankings. Two years ago he was judged highly superior in his performance in Region 5. And again the following year he won top honors at the regional festival, with another highly superior.



Angelo Venturelli

Notwithstanding of this excellent work, Angelo does not intend to follow a career in music although he plans to keep up study as a side interest. Angelo is a sophomore this year.

Florida's Youngest

Fort Pierce, Fla.—When Earl Franklin Lish entered the national festival where he won a place in the Second Division on his Bb clarinet he was the youngest soloist from the state of Florida. With such an early start, Earl ought to go to town when he gets in high school.

Collecting Contest Medals

Excelsior Springs, Mo.—For two straight years, Ellen Anderson, has attained the highest rank offered in a regional contest—First Division. She is a senior this year and has one more chance to add another top rank medal to her fine collection. Although she is a champion bas-

soonist, she also plays snare drum in the drum and bugle corps and saxophone in the band. She will follow music as a course of study after graduation.

Completely Sold on Music

Everett, Wash.—Betty Jean Jory began her musical studies on the piano but after several years, switched to cello on which she is a superior ranking musician in Region 1. During her second year in high school, she took second chair but later held the first chair permanently. For the past two years, Betty played cello in the first string quartet which was also given top honors at the regional. She has had no vocal training but she has sung in school groups and for a year has been contralto soloist with a church choir. Although her plans are not yet definite, she thinks she would like to take up public school music. If she changes to something else, music will always be her top-rating hobby.



Betty Jean Jory

Seventh Year in High School Band

Lenoir, N. C.—Boston M. Lackey, Jr. has been a student of music since he was eight years old. Now a senior in high school he has mastered the flute and the piccolo, and this is his seventh year in the high school band. After winning the highest rank in Region 8 in 1937, he attended the All-state Music Camp at the University of North Carolina for six weeks. When he graduates, he plans to continue his music for recreational purposes only.

Northwest Washington Music Directors Meet

Renton, Wash.—The Northwest Washington Music Directors' Association met November 19 and elected officers for the coming year. They are: president, Ralph R. James, Renton; secretary-treasurer, Rodney Berg, Snohomish. Members of the executive committee are Raymond Howell, Everett, and Mrs. Margaret Goheen of Lincoln high school, Tacoma, from Class A; W. H. Osborn of Edmonds and Jane Wilson of Snohomish from Class B, and Kenard Sexton of Eatonville and C. Blaine Ellefson of Issaquah from Class C.

According to the plan of organization, either the superintendent or the principal of each of the schools represented by the officers of the executive committee automatically becomes a member of the advisory committee. Whether the superintendent or the principal shall serve on this committee shall be determined locally in each case.

The date of the vocal and instrumental solo contest will be March 4, 1939; the place for the contest has not yet been arranged. The Northwest Washington Music Meet will be held at the University of Washington April 14 and 15, 1939.

Joliet Band Rates New High in First Fall Pop. Concert

Joliet, Illinois: Before a coast-to-coast audience in the high school auditorium November 18th, A. R. McAllister, President of the National School Band Association, presented his 26th annual fall popular concert with America's championship Joliet Township high school band.

The performance was generally regarded as one of the best ever given by the band, notwithstanding its early appearance in the school year. The program swung the full breadth of band literature from Alfred Roberts' humoresque, "The Grass Is Just as Green" with plenty of clowning to amuse the audience to "Prelude to Lohengrin" played as well as any band could play it. Forrest McAllister took the podium for a flawless performance of Gershwin's "Rhapsody in Blue". According to the applause meter, "Moods for Moderns", first performance of a new David Bennett number, was the hit of the evening. A cornet trio "Triolet", by Leonard, featured Robert Hamilton, Ray Makeever and Robert Nelson. Robert Clark xylophonist, soloed "Ragamuffin", by Rixner.

Guests at the concert, in addition to the balcony full of school and university band directors from the Middle West and composers Harry Alford and David Bennett, whose numbers appeared on the program, included the entire executive committee of the Music Educators National Conference, L. W. Curtis, Pres., Los Angeles, Calif.; Joseph E. Maddy, 1st Vice-Pres., Ann Arbor, Mich.; L. B. Pitts, 2nd Vice-Pres., New York City; Frank C. Biddle, Cincinnati, Ohio; George H. Gartlan, Brooklyn, N. Y.; R. W. Grant, State College, Pa.; Haydn M. Morgan, Newtonville, Mass.; Executive Secretary, C. V. Buttelman and Assistant Executive Secretary, Vanett Lawler.

Camp Reports Wide Coverage

Memphis, Tenn.—Captain Charles F. Harrison, director of bands in Memphis, reports that seventeen states were represented at the mid-south band camp by the students and eleven states were represented by the faculty.

Scholarship Oboist at Williams

Coatesville, Pa.—Charles Major Morris has studied oboe for two years under the guidance of John Minsker. For the last two summers, he has attended the Williams Summer Music Camp at Saugerties, N. Y. where he took part in all band, orchestra and small ensemble activities. In the orchestra he played first oboe and in the band he was second oboist both years. He attended the camp on partial scholarships. He has taken part in many high school music festivals and this last spring was placed in the First division in the contest held in Region 4.



Charles J. Morris

WASECA BUILDS NEW BAND HOME

Director-Architect Draws Plans

By Cynetta Papke

Waseca, Minn.—L. L. Loomer, director of the high school band and also teacher of architectural drawing, has drafted the plans for the new band rooms which will occupy one floor of a new addition to the building. This will consist of a large rehearsal hall, office and two small group practice rooms. All rooms will be equipped with instrument, music and uniform cabinets together with a humidifier to maintain even humidity. The rooms are sound-proofed, acoustically treated and have individual ventilation systems. Band members are delighted that the band will have a permanent home and are sure that this will be a big boost to the organization.

Big Massed Band Thrills Nebraska Teachers Meet

By Billy Kelly

McCook, Nebr.—135 musicians representing fourteen high school bands in the vicinity made up the massed band which made its first appearance at the teachers convention here in McCook. After a day of rehearsal and parading, this fine group gave a concert in the evening, which was enthusiastically received. The massed band under the direction of Leo Kelly of McCook, Martin Hentsch of Benkelman, Eugene Ellsworth of Curtis and S. W. Altstadt of Holdrege, was such a success that plans are being made to have it as an annual event of the convention.

New Uniforms Lend Color to Formations, Drills

By Eileen Olson

Coleraine, Minn.—Despite the fact that some members of the Greenway high school band have to be transported as far as twenty-five miles by bus, for the school district includes six other range towns, A. L. Phillips, who is the director, has developed one of the finest maneuvering bands in this part of the state. In addition to the usual letter movements, this band does difficult figure formations on the new field which has just recently been completed. The band donned new green and white uniforms this fall, which add to the attractiveness of the group in action.

Montana All-State Okey

Billings, Mont.—Musicians representing twenty-three high schools in Montana made up the Montana All-State high school orchestra which under the baton of Louis G. Wersen of Tacoma was the most successful in years. Plans are already being laid for next year's gathering.

Dial Dope

Milestones of Music

The development of music from the Middle Ages to the early 19th century is illustrated in this series presented by the Eastman School of Music of the University of Rochester. The series presents on various programs the Eastman School Symphony orchestra conducted by Dr. Howard Hanson and Paul White; the Eastman School Opera department, Emanuel Balaban, conductor; the Eastman School Choir, Dr. Herman Genhart, conductor, the Eastman School Little Symphony orchestra and other vocal, string and wind ensembles.

Day by Day

N.B.C.—C.B.S.—E.S.T.

Sunday

WALDEN STRING QUARTET. 10:30 to 11:00 a. m., Blue.

MUSIC AND AMERICAN YOUTH. 10:30 to 11:00 a. m., Red.

RADIO CITY MUSIC HALL, "Operas in Miniature." Symphony Orchestra under Erno Rapee. 12:00 to 1:00 p. m., Blue.

NEW FRIENDS OF MUSIC, chamber music. Kolisch Quartet. 6:00 to 7:00 p. m., Blue.

LIBRARY CONGRESS CHAMBER MUSIC CONCERTS. Gordon String Quartet. 10:00 to 10:30 p. m., Blue. Dec. 18, only.

Monday

ROCHESTER CIVIC ORCHESTRA. Matinee concerts. Guy Frazer Harrison, conductor. 3:00 to 3:45 p. m., Blue.

CHICAGO CITY OPERA COMPANY. Other performances to be announced. WESTMINSTER CHOIR COLLEGE. 9:30 to 10:00 p. m., Blue.

Tuesday

MUSIC MAKERS, conducted by Dr. Joseph E. Maddy. Elementary instruction, 12:45 to 1:00 p. m.; advanced, 1:00 to 1:15 p. m., Red.

ROCHESTER CIVIC ORCHESTRA. Education Concerts. Guy Frazer Harrison, conductor, 1:30 to 2:00 p. m., Blue, Dec. 18-20.

PIANO RECITALS. 3:00 to 3:15 p. m., Blue.

U. S. ARMY BAND. 3:15 to 3:45 p. m., Blue.

Wednesday

MUSIC IS MY HOBBY, guest artists, 6:30 to 6:45 p. m., Red.

INDIANAPOLIS SYMPHONY ORCHESTRA, Fablen Sevitzy, conductor. 3:00 to 4:00 p. m., C. B. S.

Thursday

LIGHT OPERA SELECTIONS. Harold Sanford Orchestra. 2:30 to 3:00 p. m., Blue.

METROPOLITAN OPERA GUILD. Operalogue, 6:00 to 6:15 p. m., Red.

ROCHESTER PHILHARMONIC. Guy Frazer Harrison conducting. 3:15 to 4:00 p. m., Blue. Dec. 15, only.

EASTMAN SCHOOL OF MUSIC. Dr. Howard Hanson, conductor. 8:30 to 9:15 p. m., Blue. Dec. 8 to 15.

LIBRARY OF CONGRESS CHAMBER MUSIC CONCERTS. Coolidge Quartet. 4:00 to 4:30 p. m., Blue. Dec. 29, only.

Cleveland High Orchestra and Soloists Play NBC

Cleveland, Ohio—Members of the string section of the Glenville high school orchestra broadcasted on the American Youth Program over N.B.C. through the facilities of WTAM on November 30. The string orchestra played the first two movements of the Sonata, No. 6 by Handel, and the last two movements of the Concerto Grosso, by Geminiani. Soloists and ensembles from other Cleveland schools performed.

Saralee Konigsberg, pianist, and Melvin Ritter, violinist, played on a fifteen-minute program for the promotion of Education Week over station WCLE. Both students are sophomores at Glenville.

Howard Guest at Shamokin

Shamokin, Pa.—The Shamokin high school band of seventy-six members under the baton of George Anderson will present its annual mid-winter concert on February 2, 1939. George S. Howard of Mansfield State Teachers college will be the guest conductor.

Long Beach Broadens Its School Music Policy

Long Beach, Calif.—The George Washington junior high school has a junior stringed orchestra of over thirty members which meets daily and supplies the senior orchestra with needed players of stringed instruments. An advanced string group which furnishes music for various functions throughout the city is found in the string ensemble which includes sixteen of the finest players of this type in school.

There is a new musical group on the campus and that is a band of seventy-five members, starting from an enrollment of seventeen last year. Plans are going rapidly forward for a marching band.

The most distinctive honor received by the instrumental groups during the past year was the award of highly superior in performance to the senior orchestra in regional competition.

Friday

N. B. C. MUSIC APPRECIATION HOUR. Dr. Walter Damrosch. 2:00 to 3:00 p. m., Blue.

LIBRARY OF CONGRESS CHAMBER MUSIC CONCERTS. Budapest Quartet 10:00 to 10:30 p. m., Blue, Dec. 30, only.

Saturday

EASTMAN SCHOOL PROGRAMS. Milestones in Music. 11:30 to 12:00 noon, Red.

METROPOLITAN OPERA. Approximately 1:55 to 5:00 p. m., Red.

N. B. C. SYMPHONY ORCHESTRA with Arturo Toscanini and guest conductors. Samuel Chotzinoff, commentator. 10:00 to 11:00 p. m., Blue.

LIBRARY OF CONGRESS CHAMBER MUSIC CONCERTS. 5:00 to 5:30 p. m., Blue. Dec. 10, Budapest Quartet; Dec. 17, Gordon String Quartet.

How to Twirl a Baton

(COMPLETE INSTRUCTIONS)

\$1.00



This fascinating and fully illustrated book is written from the beginners point of view, starts from "scratch", gives the complete, fundamental routine. Every grip and movement is illustrated or diagramed with a simple-to-understand description. With this book it will be easy for you to learn and master the fascinating popular art of Baton Twirling in a few hours practice. Sent postpaid upon receipt of price, \$1.00.

The School Musician
230 No. Michigan Ave., Chicago

Rural School Band Clicks

Inman, Kan.—Although Alvin Reimer's Inman rural high school band is only two years old, it has two important honors won already. First, it was awarded highly superior rating in the mid-Kansas league, and second, it was granted first place in the state festival in Class C.

Sparklers Give "Star Dust" Realistic Night Sputter

By E. Frieberg

Evansville, Ind.—Claude Smith's Bosse band has given football fans no end of entertainment this fall during the between-halves period. One of the most beautiful of the performances was the formation of a five-point star on a darkened field, illuminated by lighted sparklers attached to the hats of the marchers who appropriately played "Stardust".

The most humorous demonstration was that of a dumb drum major act in which the four drum majors marched with separate sections of the band. The marchers after awhile became tired following their respective leaders and so refused to go on. All was in confusion until the proper signals were given and the audience realized that it was all in fun.

The S. M. Twirling Feature of the Month

Variations on the Double Reverse

By HAROLD BORDEN

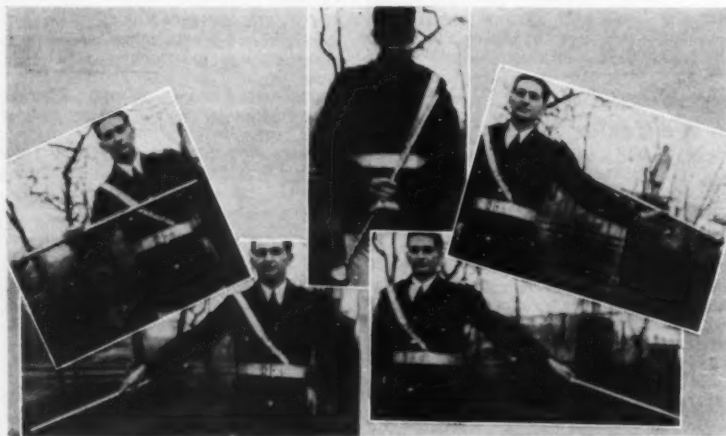
Drum Major at the University of Chicago

This movement is a combination of the roll over the right hand, one time throw, the double reverse and a left hand throw.

Hold the baton at the balance horizontally in the right hand with palm down, ball to the right. (Picture I.) Let the baton roll over the back of the hand and resume original position. (Picture I.) Now toss the baton into the air, making one revolution as in a time throw. Turn the baton in a clockwise direction and move the arm out and slightly back until the palm of the hand is up and the ball is to the right. (Picture II.) Now drop the tip downward and at the back, continue turning the wrist until the ball is at the left. Receive with the left hand palm out and the back of the hand to-

ward the body. (Picture III.) Bring the left hand out palm down. (Picture IV.) Now put the ball out palm up. (Picture V.) Turn the ball in toward the face and continue rotation until the ball is at the left and the palm of the hand is down. (Picture VI.) Now toss the baton out of the left hand, making one complete revolution in the air. Catch the baton with the ball to the left and the palm up. (Picture VII.) Turn the left hand over and pass around the back. (Picture VIII.) Receive the baton with the right hand palm out and bring to the front in position to repeat the routine. (Picture I.)

If this movement is done smoothly, with no stops or jerks, it will lend itself very well to speed.



Harold Borden demonstrates the routine of the double-reverse.

On behalf of our band and orchestra members, I wish to extend our happy feelings to you since we have received the wonderful "Spinno" baton.—Harold N. Dodd, Supervisor of Music, Dickinson, North Dakota.

Football Show Features Girls in Colorful Event

Aurora, Ill.—At the 46th annual East-West football classic on Thanksgiving day, the bands of the rival schools joined in one of the most spectacular marching demonstrations in the history of the schools. Into a large outline map of the state of Illinois (formed by the East Hi band) marched girls dressed in the colors of the schools of the conference and bearing banners of those schools, who took positions on the "state" similar to the geographical location, while the West Hi band flanked the "state" on the Wisconsin border and formed the letters of the schools as the girls took their places. As each girl entered, the co-operating bands played the alma mater of each school. The crowd gave the bands an enthusiastic reception.

California's Drum Majorettes Second Only to Its Weather

Santa Ana, Calif.—The band at Santa Ana high school with its six skilled and attractive drum majorettes has got off to a rousing start. During the football season the band has concentrated on marching at games and parades although concert work has not been neglected. To add to the spirit of the members, the group has been provided with new uniforms.

Kenneth Heiges, instructor of instrumental music, reports that 56 high school girls tried out for a place as drum majorette this year. Five of the Santa Ana girls are pictured in the advertisement for "Spinno" batons in The SCHOOL MUSICIAN.

Medals Awarded

Odebolt, Ia.—At the annual fall concert of the Odebolt high school band, Director Dan Jensen presented the winners of the 1938 music festivals with the medals which they had earned.

Your Grandpappy Laughed at These Many Years Ago

Bet: "How'll I cook these sausages?"
Dot: "Fry them like fish."
Bet (after 10 minutes' work): "Gee, there's not much left after you clean them out!"

—The Polaris.

"Please be careful of the floors," said the maid to the plumber, "they have just been polished."

"No danger of my slipping on them," said the plumber. "I've got spikes in my shoes."

MUSIC MAESTRO, PLEASE

Patches heard that the musical instrument used most in the physiology class is not the radio but an organ.

A girl shows her raisin when she makes a date with a prune for whom she doesn't care a fig. She may be a peach, but they make a funny pear. She may be the apple of his eye, but she hands him a lemon, although she may have a cherry disposition. It is plumb wrong—if her name be Anna, he ought to ban Anna. By this time he would realize that his efforts have been fruitless.

—Exchange.

Coach: All right, everybody, back on your shoulders and bicycle.

Coach, a few minutes later: Well, whatsa matter with you?

Frosh: I'm o.k., coach, I'm coasting.

If all the people who sleep in classes were laid end to end, they would be a lot more comfortable.

"Is this the weather bureau?"

"Yes."

"How about a shower tonight?"

"It's all right with me; take it if you need it."

Mrs. Jones was taken by a friend to her first symphony concert. She sat very silent during the first item on the program, and at the end she whispered to her companion:

"What's that book the conductor keeps looking at?"

"Oh, that's the score of the overture," replied her friend.

"Really?" she cried: "Who's winning?"

"How do you expect to make a living?"

"By writing."

"Writing what?"

"Writing home."

SWING SLANG

Alligator—Swing fan.

Cat—Musician in a swing band.

Barrelhouse—Free and easy.

Boogie-woogie—Heavy bass harmony.

Doghhouse—Bass fiddle.

Dillinger—A killer-dillier.

Aggie was late to the orchestra concert and when she arrived they were playing Brahms 5th symphony. She said she was awfully disappointed not to hear the 1st, 2nd, 3rd and 4th!

Teacher: Is this your father's signature?

Stude: As near as I could get.

—The Torch.

Musician or Mouse? Asks Sturgis Band Grading

By Kenneth Lee Millette

Sturgis, S. D.—After a summer of unusual activity, the Sturgis high school band under the baton of Arlie Richardson has plunged into the new year with enthusiasm. There has been introduced a new course of study whereby each student must pass a group of tests as he progresses from apprentice to fourth, third, second, and finally first class musician. For each group of tests successfully passed, the student receives a medal which may be worn on the uniform, giving the young student something material for which to strive. There is a class of twenty-two which is studying conducting and musical construction.

Sturgis has one of the largest musical departments of the Black Hills district: a junior band of fifty-seven, a drum and bugle corps of twenty-six, a senior band of sixty, a mixed chorus of ninety and a senior girls' glee club of forty. There is also a twirling unit of thirty girls and a student dance orchestra.

Muscatine's Busiest Boy

Muscatine, Ia.—Twelve-year-old, red-haired Frederick Ziegler is a very busy drummer for his age. Fred plays drums in the city grade school orchestra, tympani in the Muscatine Boys and Girls Band, accessory traps in the Muscatine Symphony and assists in the Muscatine County Farm Bureau orchestra. He is a pupil of a retired professional drummer, Harry Thompson. Fred is a real boy; he is a fine swimmer, rides a bicycle and plays baseball.

Band Officers Elected

Willow Grove, Pa.—The Upper Moreland high school band has added four more twirlers to its personnel. They are Edith Weinberger, Patsy McPeak, Marion White and Effie Stumpf. Band officers were elected with the following students taking positions: Charles Maclay, president; Louise Donovan, vice-president; Catherine Schiesser, secretary; Charles Payne, treasurer; Dorothy Yackle and Lillie Donovan, librarians; Virginia Stauffer and Evelyn Hunter, wardrobe custodians; Harold Hoff and Frances White, drum majors. Edgar P. Headley is the director.

Exceptional 7th Grade Saxophonists

McCammon, Idaho—One of the outstanding saxophonists of the West is Billy Ellett who was a regional winner in 1937. He has studied with J. C. Gardner of the University of Idaho to whom he credits much of his success. While yet in the seventh grade, Billy was a member of the senior high school band. Billy feels that his future lies in the professional music field.

Makes Rapid Growth

Braintree, Mass.—The Braintree high school band was organized two years ago under the direction of Arthur P. Hauck. Last year it entered the Massachusetts festival, emerging with a division I rating in Class B. The band this year has grown to sixty-five pieces and plans to enter Class A competition in both state and regional festivals.

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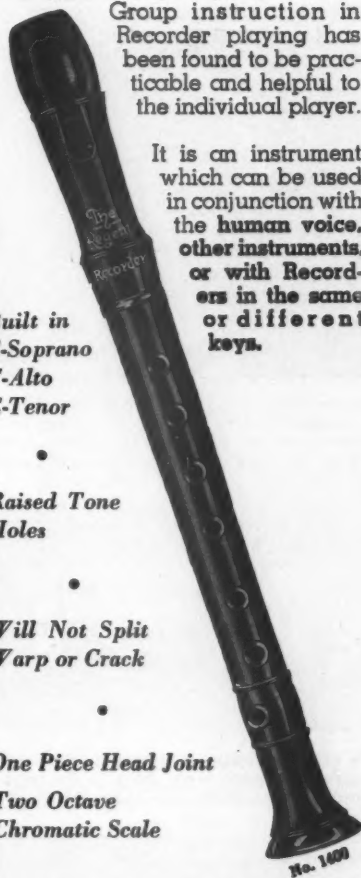
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Able led by Doris Strickland, head drum major, the Yazoo City, Mississippi, band briskly marches through the streets of Jackson, Mississippi, to the delight of the townspeople who turned out in large numbers to see them. James W. Johnson is the director of this fine band.



Kenneth Lee Millette is the School Musician reporter from Ft. Meade, South Dakota.



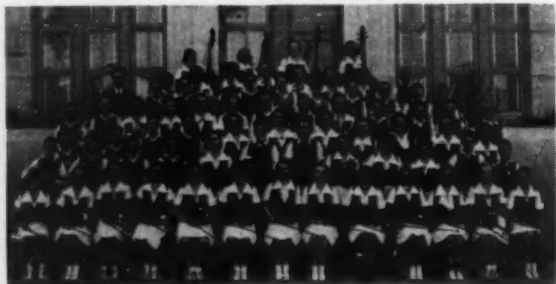
Dorothy Birdwell, drum major, Alamogordo, N. M., band, recently chosen Miss Southwest.



Superior ratings are the kind that are awarded to Robert Carlson of Portland, Oregon, who plays cornet with Portland Jr. Symphony.



Started on cornet at the age of nine, Vernell Wells, Kansas City, Mo., is now a Second divisioner and a member of three orchestras.



Carl G. Lindgren conducts the George Washington Jr. high school string orchestra that won highly superior rating at the U. S. C. festival in April, 1938 and the title of National Champs at Los Angeles.



Here is the new band room at Ellinwood, Kansas. The advantages of these beautiful new quarters are shown in the burst of enthusiasm and the improved playing of the band under the direction of Mr. H. G. Palmer.



At one of their football games, this picture was taken of the Overton, Texas, high school band directed by Charles Lee Hill. No doubt, many impatiently awaited this snappy band's intricate maneuvers.



This massed band (14 schools, 135 musicians) made their first appearance at the teachers convention in McCook, Nebraska. The band was directed by Leo Kelly, McCook, Martin Hentsch, Benkleman, Eugene Ellsworth, Curtis, and S. W. Altstadt, Holdrege.



Swing music has been adopted by one of the largest bands in the state of New Jersey. The Irvington high school band under the direction of Marlin Brinser has started swinging it and if you don't think it's popular, just ask New Jersey's younger set.

Music from Sticks

(Continued from page 9)

as a soldier, not an entertainer, the Captain said "Carey, this service is more important!"

One of the earliest to return to these shores after the war, I lost no time getting into harness on the xylophone and brushed up my work on the other percussion instruments. Teachers of the xylophone were still scarce, and by method of experimentation, I worked out a system of fingering (sticking) that made the intricate passages easier and thereby smoother in effect. In three months I was prepared for professional work in all phases of the percussion department and joined a band. A guest trumpeter heard me play a xylophone solo and recommended me to Mr. Sousa.

Then came the happiest moment of my life, when I received a contract to play in the world's greatest band. Engaged as a percussionist, I also became relief soloist, in the event that the soprano soloist became ill or out of voice. My first chance came in Boston, when the singer was suffering a bad cold. With tingling nerves I faced the great Sousa audience in Symphony Hall, but I collected my wits and played as though my very life depended on it. The crowd seemed to like it. From then on I was employed as a regular soloist on every concert.

During my five years with Mr. Sousa, I developed a repertoire of forty-two standard overtures and many other compositions, including some novel numbers of my own. Mr. Sousa was getting older and in the last years of my travels with him, he began to show the strain of trouping. Whenever I finished my feature solo and heard Mr. Sousa say, "Four hammers, Mr. Carey", I knew that he was seeking a brief rest. These numbers required no accompaniment. There was always a merry twinkle in his eye as he whispered these instructions, as much to say, "... this is our own little secret!" He was indeed a lovable character.

Following my Sousa tours there were engagements with the Metropolitan Opera House Orchestra, Victor Herbert's Orchestra, and four seasons with the famous Goldman Band as xylophone soloist. In 1925, when I was with a musical show in Cincinnati, my old friend Bill Bell, famed tuba virtuoso of Sousa band days, then a member of the Cincinnati Symphony Orchestra, advised me that the distinguished conductor, Fritz Reiner, was looking for a percussionist. I saw the opportunity for more permanency and accepted a contract.

Upon my arrival in Cincinnati I was

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invited by my esteemed friend, Frank Simon, to join his Armco Band; a band that was fast winning its way toward national recognition. For fourteen years I have been a member of this organization. During the past ten years it has been re-organized as a strictly professional unit of the highest type artists. Dr. Simon's band has grown in popularity from year to year with millions of radio listeners from coast to coast and from Alaska to the Gulf. Band music has played such an important part in my life that I enjoy this association with a fine band. Often, as I play a stirring Sousa march under Frank Simon, whose indelible memory has recorded every accent and pulsation of the Sousa tradition, I thrill again in the reflection of happy days of two decades ago with the great March King.

But I am afraid that I am reminiscing too much and talking too little about the xylophone! That there is a great future for this instrument and its deeper voiced brother, the marimba, there is little doubt.

As a solo instrument, the possibilities of the xylophone are, in my opinion, of widest scope. Much good piano literature offers fine material. Violin music also offers a considerable field; many of the Kreisler solos being particularly adaptable.

For general practice I would urge daily application on all forms of major and minor scales, in all keys, and in three octave scope. Arpeggios in every signature, and a complete set of studies in broken chords, diminished and augmented, are important.

Violin studies have perhaps been the most helpful to me in attaining the best technical progress. I believe that the "Schradelek" scale exercises should be found in the repertoire of every xylophonist, and among other important literature from the violin field I would recommend the "Kayser Elementary and Progressive Studies" Op. 20, and the "Kruetser 42 Studies No. 586". The very advanced pupil may pursue some fascinating material in "Maza's 27 Brilliant Studies", also for violin.

The average high school player might say, "Well, what of it; there is nobody in my community who teaches the xylophone, and what use are these studies to me?" To these I would suggest obtaining the "Green Brother's Method", a book that will show the intelligent use of the hammers for practically every problem. Then work out your technique and go to a fine violinist or pianist to assist you in your general musicianship and artistry.

The xylophone should be used in every band. Discriminately, of course! It is a unique color and should not be

Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Question: Through virtue of my first chair position in the trombone section of the national high school orchestra held in St. Louis at the Music Educators' National Convention and a first division rating at the regional contest at Minneapolis, I was given a half scholarship to the National Music Camp at Interlochen.

I am indeed happy to have had this opportunity, because working under Emory Remington was a most enjoyable experience.

Your column in *The SCHOOL MUSICIAN* is quite interesting, especially your ideas regarding girl trombone players.

My present problem lies in choosing a suitable number for the next regional contest. Last year I played Pryor's *Blue Bells of Scotland*.

If you can mention in your column a good solo technically and musically suitable for the contest I shall appreciate it very much.—*Dorothy M. Ziegler, Muscatine, Iowa.*

Answer: Miss Ziegler, you will remember, is the young lady whom we honored in this column last June for having pointed the way on trombone, baritone and conducting in the contest held at Iowa City, Iowa.

This young performer can't be stopped! And she's certainly making me ashamed that I entertained the idea that boys are better trombone players than girls. That shows you how much I haven't learned about women; and I have two daughters in high school.

Miss Ziegler's letter gives me courage to express a thought that I have harbored for a long time, and I am sure that Innis, Stacey, Smith, Zimmerman, and those others of yesterday who have passed on would gladly agree with me that there are more of the better players on trombone today than there were two decades ago. This is not the least disparaging to those of the older school; in fact the idea honors them because it was their labor and toil against the most discouraging odds that now makes it possible for you to be given in a few minutes' time vital information that required years for them to acquire.

Last March I received a letter from young Kenneth Trimble of Milwaukee advising me that he was preparing to play Pryor's "Blue Bells of Scotland" for a coming contest. Later on Kenneth wrote me that he had won top honors in the state and sectional contests.

Here are you young students playing as a matter of routine a number which years ago few men other than Pryor could touch; and you are really playing these numbers. I have heard you; and I marvel at the progress we have made in the art of teaching music.

And now here you are asking for more difficult numbers to perform; and I am almost tempted to tell you to write your own solos.

One of the most intriguing little solos, and by no means an easy number for trombone is Llewellyn's solo for cornet. *My Regards.* On a valve instrument this number is quite simple, but on the trombone you will find that it requires months and months of patient, deliberate legato practice to play its slurs and cadenzas in a smooth, artistic, non-gilando man-

ner. It has a quite catching dainty little melody and a staccato passage that requires a great deal of work. It would make a better impression with your judges than with your audience, because the musicians would realize the amount of work done.

I must caution you against the assumption that the better soloist is the person who can play the greatest number of notes in a given time. It is easy to sacrifice art in rapidity.

Quite some time ago I had a letter from a young performer who played on the side of his mouth. He asked my advice about the matter and I am afraid that I was not so encouraging. Later I wrote several of the better known teachers in America asking them in effect this question "Would you take a young pupil who had to play on the side of his mouth?"

The reply of Emory Remington, who plays first trombone in the Rochester Symphony and is instructor on trombone in the Eastman School of Music, and whom many of you have met in the Interlochen Music Camp, was so expressive of my own idea of the problem that I am giving it to you verbatim.

"Dear Mr. Raymond:

To my knowledge all of your truly great players on trombone have excellent, even position on the mouthpiece. Anyone starting otherwise has a definite handicap and might better turn to some other instrument. I say this because this is a day of the keenest competition and only the 'above average' trombonist can expect to survive. If the desire to play is so deep that it transcends the commercial, then I say play if you have to place the mouthpiece against the left eyebrow—but have some other means of paying the bills.

Emory Remington."

It is my personal knowledge that Chas. Gehardt, who plays trombone in the Philadelphia Symphony, and teaches in the Curtis Institute of Philadelphia, will not keep a pupil who cannot place the mouthpiece in the center of his mouth.

I am in thorough accord with Mr. Remington when he says that if you **MUST** play, place the mouthpiece anywhere you wish, but have some other means of making your living.

Kind Words

Enclosed please find one dollar for the renewal of my subscription. I feel like an old veteran with this magazine, but it's certainly worth the price. It's tops.—*Herman Carter, Oxford, Ohio.*

I have never missed an issue and I consider it the best magazine in its field.—*Gerald M. Carney, Dir. of Music, Pittsburg, Kansas.*

The SCHOOL MUSICIAN is the most interesting magazine I have ever read. It is not only educational, but is a great pleasure to read, and I think more school musicians would profit by reading it.—*Anita Ellegerman, Edwardsville, Ill.*

overdone. Its consistent use in every number would be harmful to the effects of other choirs that should sometime be heard in their own individual voice. Its tone is as salt and pepper to a meal, and only when used in good taste does its presence really become of true value. There are occasions, for instance, when a rather weakly set piccolo passage might need some reinforcement, but careful judgment should be exercised so that the overuse of the instrument does not make its effect common and trite.

The modern xylophone is truly a youthful instrument, as instruments go, and it is easy to understand why the youth of the nation have taken so eagerly to it. I have listened with pride on many occasions as a judge of young xylophonists in national competition, and have always been inspired by the thought that this instrument will never lose its significance as long as the schools of the nation continue to produce such gifted young virtuosos!

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Robert Blount
Snare Drum

Deland, Florida

First Division, Region 8,
1937-'38

It was not until February, 1936, that Robert Blount, senior in high school at Deland, Florida, took up the study of drums. He became a member of the newly organized band under the direction of John J. Heney and played with this group for a year before entering competitive music. In the spring of 1937 at the state contest which was held at Tampa, Florida, Robert played "The Downfall of Paris" and finished in the First Division. Two months later, he was awarded the same rank in Region 8 at Rock Hill. With the inspiration of this honor still fresh in his memory, Robert began the study of tympani which he followed with the xylophone. The spring of 1938 found him again at the state festival competing in two sections, the drum on which he placed in the First Division playing "The Black Cat", and the xylophone on which he placed in the Third Division playing "Invitation to the Dance". He entered the festival of Region 8 again at West Palm Beach and repeated the distinction of a First Division.

Robert's musical activities are not limited to high school organizations alone. Last year he handled percussion with the Stetson university band and on several occasions this summer, he played with the Daytona Beach Municipal band. Now he is band captain for his local organization.

Previous to his band work, he has had no musical training. He is taking courses in student conducting and theory, preparing himself for advanced courses in music when he enters the Stetson School of Music. Public school music will be his field.

For the coming festivals, Robert will play "Second Hungarian Rhapsody" on his xylophone and either "Competition" or "Exhibition" on his snare drum. He is out to win two more regional First Divisions before he graduates.

Kind Words

The SCHOOL MUSICIAN is an excellent publication, and we find it invaluable in our work in the high school music department. We save every copy and have them all filed away in our music library where we can easily refer to them.
—A. M. Harley, Director of Music, Des Plaines, Illinois.

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Clarinet

Question: In playing clarinet it is necessary to breathe from the diaphragm?—F. W., Portland, Ore.

Answer: It is quite important that a clarinet player breathe from his diaphragm. The diaphragm gives him the support and control necessary to the player of a wind instrument. To neglect this phase is liable to cause the performer to give undue punishment to his throat. Another point to bring out is the additional wind capacity made possible by the use of the diaphragm.

Question: Many times when I am playing clarinet I get a sort of burble in the tone. I have noticed at times like this that there is water in the octave key and this seems to cause the burble. Can you tell me how this condition can be stopped?—S. V., Kansas City, Mo.

Answer: Having water leak out of a tone hole is nothing new. This problem has plagued clarinet players for some time. The only thing you can do is to swab out your clarinet more often. Sometimes oiling a clarinet changes the direction of the water and thereby helps the situation. In your case it may be that there is a small space between the wood and the octave vent, and the water may be leaking through this space. If this proves to be the case a good repair man can fix you up.

Question: I am an alto clarinet player. I have found that alto saxophone reeds fit my mouthpiece and so have been using them. I would like to know if it is just as good to use the saxophone reed as the regular alto clarinet reed.—D. W., Denver, Colo.

Answer: It is possible to use the alto saxophone reed on the alto clarinet but better results may be obtained by the use of the regular alto clarinet reed. Greater flexibility is my chief reason for advising the use of the latter.

Question: After I have been playing for a period of fifteen or twenty minutes, my throat seems to close up so that I cannot play. It is necessary for me to put my clarinet down and rest before I can proceed. Is there any way to stop this? Please answer this question in your column in *THE SCHOOL MUSICIAN*.—T. O., Indianapolis, Ind.

Answer: The condition of which you speak is caused by playing with too tight a throat. The tensy keeps increasing until the throat closes up altogether. When you stop playing you relax your throat and so you can continue playing after a short rest. You must learn to relax your throat more while playing. When the throat starts to close up, try blowing a low E. This will tend to relax the throat and you will get the "feel" of how the throat should be while playing. If you are consistent with this you will soon play with a more open throat and your problem will disappear.

Question: I seem to have trouble in keeping my volume the same throughout the different registers of my instrument. The throat notes, the high notes from G on up, and the extremely low notes do not

come out as full as the rest. Can you tell me how to remedy this?—B. F., Cincinnati, Ohio.

Answer: One of the most helpful exercises to use in correcting this is the chromatic scale. Play it very slowly in the registers that you speak of, making sure that your bite on the mouthpiece is a good three-eighths of an inch from the tip. Keep your chin down and use more wind pressure than you have been using on these particular tones. Then practice the entire scale in exactly the same manner, listening intently on each note produced. Every tone should have the same degree of volume as the one just played and as the one that is to follow.

The importance of playing this scale slowly in overcoming the problem of which you speak cannot be overstressed, for you cannot hear accurately enough to make a good comparison of tones when you play fast.

The daily practice of slurred intervals of an octave and of sixths played slowly will also aid you greatly.

Dall Fields, Bassoon

Question: How should the trill from B natural, first space above the staff, to C sharp be made?—G. S., Philadelphia, Pa.

Answer: Play the B natural the regular way and trill with the third finger of the left hand. As I have stated before in regard to trills, be sure to play the trill slowly enough so that two notes are audible. Unless two notes are audible, it is not a trill.

Question: What can be done with a reed that closes at the point?—J. R., St. Louis, Mo.

Answer: The reason the reed closes is that you use too much biting pressure, try opening the reed at the wire closest to the mouth.

Gilbert Boerema, Oboe

Question: How should I practice my scales?—T. G., Spokane, Wash.

Answer: I advise pupils to practice all scales from the very bottom note on the oboe up to the highest note possible in the scale. Thus if it is a scale in the sharp keys, start on low B natural, and if it is a scale in the flat keys start on low Bb, playing up the scale in groups of four notes each to the highest note possible in the scale and then back down. By playing in groups of four notes each, you can use many different types of phrasings and with the aid of a metronome it is possible to have a development of fine phrased scales played in a very smooth and graceful manner.

Question: What do you suppose causes my cane to split on the tie end of the tube when I bind it?—P. H., Louisville, Ky.

Answer: The main cause for this, I would say, is because your cane is gouged too thick. Most cane that is purchased in music stores seems to be of a very heavy gouge. For all around use I would advise using cane gouged about .55 of a millimeter in the center and .35 of a millimeter at the edges. This thick-



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ness will allow the cane to tie up much better and will vibrate much more easily than canes of a heavier thickness.

Roy Knauss, Flute

Question: From F# to D in my second octave the tone is fuzzy and from low F down to low C is impossible. These tones were all good until recently. What is the trouble?—C. S., Kalamazoo, Mich.

Answer: It is not possible for me to tell you the exact nature of the trouble without seeing the instrument. I suspect that one of the pads near the F sharp key is faulty or that you have lost one of the small pieces of felt or cork that are used as adjustments. I advise consulting a good repair man. If a flute repair shop is not available in your city, you can send the flute to a repair shop or to the factory.

Question: My high tones are sharp and my low tones are flat. Is this the fault of my flute? If it is not the fault of the instrument, how can I correct this?—M. L., Peoria, Ill.

Answer: Most of the standard make flutes are built in tune. Unless your instrument has been tampered with, I would say that the fault is yours. You have to learn to play in tune by listening. If you train your ear to hear the various intervals, you will in time learn to play in tune. If your muscles are not strong enough, I would suggest practicing long tones.

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Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: What means can you suggest to train a drum section for a pep squad or what is also known as drum corps?—Mrs. L. B., Jewett, Tex.

Answer: You can begin the training of a pep squad or drum corps by supplying each player with a practice pad and a pair of heavy sticks. If finances do not warrant the purchase of pads you can make your own by securing a heavy board, long enough to accommodate the drum section and nailing a 4-inch square pad of rubber, linoleum or portions of inner tubes at intervals along the board. Then secure a copy of the "Drum & Bugle Manual" and go after the rudiments. Each member of the section should have a manual if possible, if not, the rudiments can be transcribed to a blackboard or chart. The important drum corps rudiments are the flams five stroke rolls, drags seven stroke rolls, and of course the long roll. (The single strokes offer little difficulty.) At first do not spend too much time on the long roll as it proves monotonous to the players to spend long practice sessions on the roll only. Work at first on simple street beat using drags, flams, and single strokes; then try the five stroke rolls in place of the drags and finally the seven stroke rolls. By that time you should find the section sufficiently enthusiastic to get after the long roll. Then work out the rudiments one at a time, using each as mastered in a street beat. After a short while you will see the benefits of rudimental training in a good drum section.

Question: What instrumentalists usually are best when assigned to pedal type kettle drums? My boys and girls have trouble with tuning and since I'm not able to play them myself I am rather at a loss as to just what to do.—H. M., Nashville, Tenn.

Answer: Most musicians not too conversant with tympani have trouble "hearing" the pitch of the drums. This is due to the fact that the fundamental tone is more or less buried under prominent overtones. A little practice will, of course, overcome this. It is fairly logical to choose a boy or girl with a piano background as a tympanist. Such an instrumentalist is usually a good reader and has a keyboard knowledge which will enable him to also play bells and xylophone as a double. As a second choice, a good trombonist can be worked in as he is familiar with the bass clef and should be able to develop tuning quickly. I have known several bassoon players who made excellent progress on tympani also. As a matter of fact any other instrumentalist with a flair for the technical side of the tympani playing should be able to handle the tympani after considerable practice.

Question: I hear professional drummers speak of "military" style of drumming as against that of the "concert" style. Can you enlighten me?—B. K. Green, Bloomington, Ill.

Answer: Drummers usually refer to the "open" style of drumming when referring to military drumming. Others confuse the word rudimental with mil-

tary. Rudimental drumming can be applied to even the lightest orchestral drumming and the two terms should not be confused. The parade drummer plays (or should) on a 12x15 or 12x16 in an open manner, making all rolls open and full and all beats comparatively "wide" for a full toned and solid aid to the marching group. The same drummer in a concert organization plays a smaller drum, closes the rolls down and plays all figures closed and "tastier" than he does on the street. His rudimental foundation will enable him to do a good job on both, although there are "specialists" at both types of playing; one can do a pretty good job of both through rudimental study and practice using ordinary good musical taste.

Question: Do you recommend wire snares on drums in the concert band or orchestra?—L. Munzenmaier, Mishawaka, Ind.

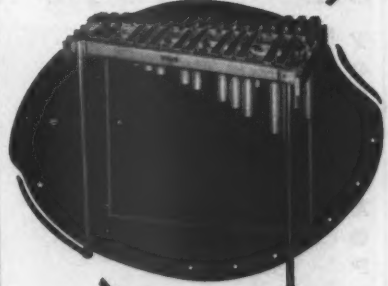
Answer: Wire snares are to be recommended only for very light orchestral playing on a small light drum. For the average concert band or orchestra of from 30 players up, by all means have the snare drums equipped with gut snares. Gut is harder to play but gives far better results. Gut is an animal substance and has "head clinging" qualities and returns quickly to the head after the blow is made; thus snare quality is retained from pianissimos to the biggest fortis. Another advantage is in the body of the tone of a gut-snare equipped drum; the tone of such a drum is solid and full.

Wire snares have good points also, they respond instantly to delicate pianissimos and are easier to play and can be used with good results in a small orchestra. Most professional dance-band drummers use wire, and for this purpose they are fine, but although gut snares are harder to play and offer further disadvantage in that like drum heads they are affected by weather to some extent, the results will be far more "drumlike" when gut is used. Every professional symphonic and concert band drummer of any consequence uses gut snares—NUF SED!

Question: What is the technical difference between a drag and a ruff as played in snare drumming?—E. Edwards, Downs, Ill.

Answer: This brings us back to the question concerning open and closed drumming. A drag, written the same as a ruff—two sixteenth grace notes tied to a principal note, is played "open" while a ruff is close and played as closely to the principal note as is possible. Thus a drag sounds rat-a-tat while a ruff sounds quickly "TRAT". A ruff should always be used except for military solos and effects. Check your ruffs this way: Play four hand to hand flams—then four hand to hand ruffs—make the ruffs sound as close as the flams. This is actually done by pressing down a trifle on the two grace notes and accenting the principal note. Remember in the case of a flam or a ruff the grace notes take up no time place in the measure, thus flams, ruffs and all embellishments should be played as close to the principal note as possible.

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Question: In the November issue I noticed that you sent a finger chart to someone in California. I find your articles very helpful and would love to have one of your charts.—D. O., Bedford Hills, New York.

Answer: The chart is going forward today.

Question: Is there such a thing as a method written especially for the piccolo?—G. E. G., Albuquerque, New Mexico.

Answer: The Rex Elton Fair Piccolo Method may be had at most any music store.

Question: I have been playing the open G sharp flute for twenty years but have been advised to change to the closed. What would you suggest?—E. M., Dallas, Texas.

Answer: Unless you contemplate taking up saxophone, clarinet or oboe to use in conjunction with your flute, I would not consider such a change.

Question: How can the band piccolo in D flat, be made to work with the piano?—C. F., Hot Springs, Arkansas.

Answer: The only way you can use the D flat piccolo with the piano is to transpose the regular C parts a half step lower. If interested in a list of piccolo solos written for D flat piccolo and piano, we can supply you with the names of a half dozen solos.

Question: Where should the cork in the head-joint be placed for the best results, also should this cork be used to tune the flute to other instruments?—D. B., Salt Lake City, Utah.

Answer: The cork in the head joint should be set at seventeen millimeters back from the center of the embouchure. It should NOT be used for changing the general pitch of the flute, only for tuning the octaves of the instrument. Should you have to pull the head joint out a quarter of an inch or more in order to tune with the piano, then it might be well to push the cork forward a millimeter or two in order to sharpen the upper tones.

Question: Is there such a thing as an E flat flute, one that could be used for playing E flat at clarinet parts in the band without transposing?—R. W., Kansas City, Kansas.

Answer: There are flute manufacturers in this country who make E flat flutes. You might write the Selmer Co. at Elkhart, Ind., or the Wm. S. Haynes Co., 108 Mass. Ave., Boston, Mass.

Question: My brother and I would like some flute duets that will sound good if unaccompanied. Are there any such numbers?—D. C., Flint, Michigan.

Answer: The Kuhlau Duettes Op. 80, 81 and 10 would answer the purpose very well. There are no duets that will compare favorably with the work of Kuhlau.

A. B. A. FORUM

News of the American Bandmasters Association

By Karl L. King, President

One of these days Austin Harding is going to answer all his mail and what a job that will be!

And we will meet Glenn Bainum face to face after three or four vain attempts.

Two A. B. A. members (Howard Bronson and Eddie Mear) have voluntarily offered to sit in the band as playing members at the Fort Dodge convention. That is what your president considers real co-operation for out in these parts we have to go a long distance to get men with which to augment the band.

The Band Instrument City Goes Musical

At the last election Elkhart, Ind., voted for a tax-supported municipal band. The citizens of Detroit can now discard the horse and buggy!

The proposal carried by a two to one vote will permit the "Band Instrument City" to have a band of its own! Your president feels quite happy about this for it is a vindication of an address to the business men and civic leaders of Elkhart two years ago. It is also a great tribute to Prof. McKay, leader of the new Elkhart Municipal Band and the members of the band as both director and members gave their services free all this year in order to demonstrate the possibilities of a Municipal Band and to garner public good will.

To any one who wants to know how to put over a Municipal Band this is the answer. Give the public something for their money, meet them half way, show your willingness to co-operate and the citizenry will respond. **HATS OFF TO ELKHART AND ITS NEW MUNICIPAL BAND!**

State Bandmasters Associations

One of the greatest proofs of the growth and stability of the band movement is the organization of State Bandmasters Associations. In Iowa the State Association has over 200 members. A new organization has been formed in North Carolina with A. B. A. member Jimmy Pfohl as president. The

Wisconsin Association has A. B. A. member Pete Michelsen for its president. If we can organize enough State organizations in this way each A. B. A. member can be a president in his own right and will those boys strut their stuff?

Youth Triumphant!

Our two youngest members, Major Geo. W. Landers and Henry Restorff are busy directing their bands. Look out for those boys when they become of age!

Band Movement Marches On!

Wherever we look we see signs of constantly growing interest in bands and their music. The band shows at football games were so elaborate this year that they stole the show from the gladders. The Marine Band and Navy Band played to large audiences on their recent tours. Municipal Bands are being organized in various places and many communities are building new band-shells for their concerts. Bandmasters' organizations are flourishing and educational authorities are listening to their suggestions. The band festival idea seems to be growing.

All of these things can be and probably will be discussed at the Fort Dodge Convention. Despite impressions to the contrary, we may have our serious moments at this convention. Not too many, of course, for it would not be Fort Dodge if the entertainment features were pushed too far into the background.

And speaking of entertainment: We do not know how GOOD it will be but it will be DIFFERENT. Some of our members are going to shed their dignity at least for a few moments.

Leave your worries at home. We have enough of our own out here without importing any. Those who are not coming can be counted on the fingers of one hand.

Dates: At this writing it looks as if the dates will be Feb. 26th to March 1st. (Sunday to Wednesday.)

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The VIOLIN

This question answering column conducted by Isador Berger. Address all correspondence to 21 E. Division, Chicago.

Question: There is a question in my mind, which, if clarified, should prove of unusual interest to many a student, who, like myself, is studying with a man who claims to be a direct disciple of the so-called Italian school of violin playing which was founded by Corelli. Now, Mr. Berger, is it possible for you to trace this family tree if I tell you that my teacher is Frederick Fredericksen.—C. V. S., *Tri-City Symphony, Moline, Ill.*

Answer: Your question interests me immensely, in fact more than any of those which I received this month; and because of the interest it is bound to create, just as you say amongst fellow-students, I will therefore dedicate this column to you. Frederick Fredericksen, I have known for many a year, having first heard him as soloist with the Queen's Hall Orchestra way back in 1907 in London, England. He is a man of great modesty, who certainly deserved more appreciation and better recognition; now, alas, he is getting old; however, he is a true disciple of that celebrated French violinist, Émile Sauret.

Sauret in turn was a favorite pupil of Charles de Bériot, while de Bériot was one of Robberecht's most distinguished students. Because the name of Robberecht is so little known in this country, I believe it would prove of interest to include a little of his biography.

Andre Robberecht was born in Brussels on December 13, 1797. He studied the violin under Planken, a Flemish master. In 1814, young Andre moved to Paris and was awarded a scholarship at the Conservatoire under the renowned Ballot.

It was then that Viotti concertizing in the French capital happened to hear the lad play and was so enraptured over the magnificent tone which Andre drew from his instrument, that he immediately offered to give him some instruction. And so Robberecht became a pupil of Viotti, who, for years studied and traveled with the eminent violinist. In London they gave concerts together and Viotti always considered Robberecht the finest of all his pupils, though some gave this honor to Rode.

In 1820, the young artist returned to Brussels where he was appointed solo violinist to King William I, and it was in Brussels where Robberecht transmitted the immortal principles of Viotti to de Bériot.

Continuing with our family tree, we now come to the teacher of Viotti who was Pugnani. Pugnani at first studied with Somis, then later with Tartini; Tartini, as we all know, was the most celebrated pupil of Corelli. And according to Grove's *Dictionary of Music*, it was Corelli who founded the "Italian School" which sent forth students to the various parts of Europe. They in turn established their own schools where the teachings and traditions of their master Corelli were handed down from generation to generation.

SCHOOL DANCE BANDS

Balanced Instrumentation

W. B. of Austin, Texas has requested that we suggest what we think is the best formation of a dance band, that is, the instruments which are necessary to make up a good organization. There is a variety of opinion in regard to the construction of the horn division of a band but as to the rhythm section, there is definite agreement on the instruments which form the groundwork of the remainder of the orchestra. These three are the piano, the drums and the bass viol. I don't believe there will be any controversy over the first two of these three for essentialness, as it is quite evident that the absence of either would leave the band without foundation. But many feel that the string bass is not one of the required instruments for its absence is not as conspicuous as that of either of the other two. However, once the big fiddle is included in your group, you wonder how you ever got along without it. This peculiar instrument gives body and depth to music; it brings out the tones of the drums and sustains the bass notes of the piano. Most good dance orchestras use the bass viol.

While we are on the basic three, it might be well to discuss drums a little more. Do your utmost to have a complete set of traps with a minimum of two good Turkish cymbals, gourds and bells, if possible. These extra attachments give color to your arrangements.

The remainder of the band is made up of brass, woodwinds and strings. The brass most frequently found in three or four piece orchestras is the saxophone. The possibilities for this instrument are vast if it is used judiciously; it is equally as good for sub-melodies and harmonies as it is for melodies. I suggest that for a dance band of a membership of from nine to fourteen players, you have three saxés in your group, since modern arrangements feature such trio combinations. If not over-done, saxés can be used to an advantage. One of the most noticeable faults of some of the prominent dance orchestras is that the sax part is worn by over-use. Too often the melodies of popular numbers are rewritten so that they lie low in the bass clef. This fairly smothers the tune and covers any brilliance which might have been obtained if allowed to remain in an upper register. Don't misunderstand; I don't mean "never do it" but be careful not to bury tunes with the resultant loss of color.

If it is at all possible, choose saxophonists who can double on other reeds, especially the clarinet. If two of your saxés can double on the clarinet, you need only one regular on that instrument, otherwise, have two. This is the instrument which adds sparkle to your music, e. g., Benny Goodman and Artie Shaw. Wayne King gave the clarinet a break in his composition "Josephine" and since that time lilting trios have become favorites of dancers. Some arrangements will call for the melancholy tone of the oboe and perhaps you will be lucky to have some member of your band double on this.

It will also improve your band if you have a flutist. This instrument is not common with the dance band and you won't find many orchestrations which include it. But with some clever arranging you can add the flute to your group with success and give your band something which many other bands won't have. You can make your band distinctive by including instruments uncommon to general orchestras.

Two trumpets will be enough for your band. In combination with two trombones, you will have sufficient brass to balance your reeds and percussion, and even with so few you will have some difficulty in keeping them subdued. For some unaccountable reason, cornetists feel that they are not "hot" unless they blast the doors off the rear walls. Why, I do not know. If your brass players are afflicted with this malady, tell them to listen to Henry Busse and Lou Breeze and see how these modern masters swing warm.

To add a bit of sugar to your tempos, use violins. This instrument has been unpopular with small bands because it has been poorly used. Generally, with amateur bands, it squeaks along on the melody an octave or two above the rest of the band without the feeblest attempt at harmonization. Violins will smooth out your music so that it will flow with ease and beauty. If used wisely, they are an asset to an orchestra; if used poorly, they are a detriment. Experiment with your own group to see if you cannot work out numbers with this string playing something other than the melody. Lovely obbligatos will give your orchestrations fullness.

The banjo has been replaced by the guitar which may or may not be electric. The electric guitar is very popular with bands and made one of its earliest dance band appearances with Orrin Tucker. Make it a point to listen to the numerous ways in which this instrument finds use with the leading bands. Once a novelty, it has become an established part of the group. There are only a few high school dance orchestras now using them.

The accordion has a degree of popularity, also, which is rapidly growing. You are familiar with bands that are built around this instrument. Its organ-like qualities make it quite adaptable to many types of music.

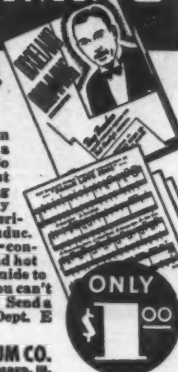
George Olson has an electric organ with his band and if you are fortunate enough to be in a school equipped with one of these instruments, by all means try to include it.

This instrumentation which I have given you is probably much broader and more inclusive than you have or can have. However, it may give you an idea of what is a good balance, and you can, with judgment, modify it to your own resources. Seventy-five per cent of a good dance band is in the arranging and the other twenty-five per cent in instrumentation. If it is not possible to have balanced instrumentation, proper arranging will disguise this fact.

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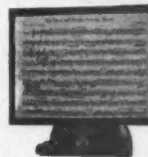
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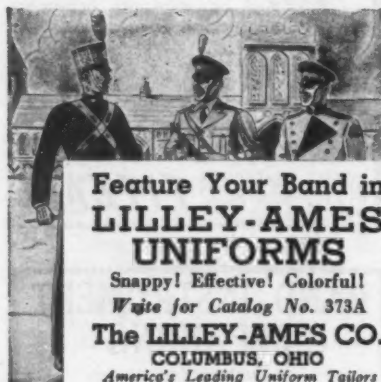
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Send Questions to 1666 Linden Street, Brooklyn, N. Y.

Question: I have had great difficulty
with the control of my vibrato. At the
present time I use a throat vibrato which
at times becomes jerky and uneven. I
know there must be other ways of pro-
ducing a vibrato and would like your ad-
vice as to what method you would recom-
mend.—E. G., Westfield, N. J.

Answer: This question, relative to the
production of a proper vibrato, is of vital
interest to every cornetist. I am glad
that you have the common sense to real-
ize that there are various ways of pro-
ducing a vibrato. However, there is one
way which has always seemed preferable
to me. A vibrato has to be carefully and
judiciously used in order to reflect the
good musical taste of the performer. This
fact alone should always be foremost in
the mind of the performer. The best known
methods of producing a vibrato are: the
hand vibrato and the throat vibrato.
There are other ways of producing a
vibrato and unfortunately these methods
are very difficult to control. This diffi-
culty in itself leads to poor results. A
lip vibrato which is produced by the lower
or upper lip constantly moving results in
very poor intonation. Some performers
use a cheek vibrato which by its very
nature is very difficult to control because
of the rapid nervous movement of the
cheek muscles. Of the two most desirable
vibratos which I first mentioned, I prefer
for my own use the hand vibrato. From
personal observation, I have discovered
that this method of producing the vibrato
is far superior to any others. A hand
vibrato is easily controlled and it in no
way affects the pure quality of tone which
should be the aim of every serious student
of the cornet or trumpet. The so-called
throat vibrato which is quite popular in
France and Italy has a great deal to be
said in its favor as far as general re-
sults are concerned. However, a throat
vibrato is rather difficult to produce
smoothly. It has a tendency to vibrate
too rapidly and in many cases produces
an annoying tone which an unsympathetic
person would classify with the bleat of a
goat.

Question: Recently I heard you play
the "Flight of the Bumble Bee" and I am
very anxious to acquire a copy of that
arrangement. How do you produce such
effects as the buzz of the bee? Is it pos-
sible for one of average technique to per-
form this solo?—D. L., Glens Falls, N. Y.

Answer: Unfortunately my arrangement
of the "Flight of the Bumble Bee" by
Rimsky-Korsakov is not available to the
general public as yet. Due to many simi-
lar requests as yours, I am making ar-
rangements for its publication some time
within the very near future.

In playing this selection, I use a
"Harmon" mute which enables me to pro-
duce the tone desired. Technically this
arrangement lies well within the range of
the capable performer. Unlike other ar-
rangements of the same composition, it is
in the original orchestral key, A minor.
You can readily realize the difficult finger-
ing necessary in its performance. I am
not exaggerating when I say that after
I had made the arrangement, I practiced
it about 45 minutes a day over a period

of six weeks. Beginning at an extremely
slow speed, I gradually increased the
tempo and took very definite pains to
keep it technically perfect. The first pub-
lic performance of this arrangement was
given at a concert of the Berlin Symphony
Orchestra, Berlin, New Hampshire, April,
1933.

Relative to producing the "buzz" of the
bee, a simple but effective device is used.
It is nothing more than a rapid flutter
tongue.

The effort put into preparing a number
of this type is well worthwhile. It is un-
doubtedly one of the most effective encore
pieces in existence. I will notify you as
soon as this arrangement is published.

Question: My son wishes to study the
cornet. Would you be kind enough to
tell us what we must consider in order
to enable him to begin his studies with



Leona May Smith

a better than average chance of succeed-
ing in the instrument of his choice?—
W. B., Brooklyn, N. Y.

Answer: Your problem is one which is
the concern of every parent who contem-
plates to make the study of music avail-
able to his child. This question is asked
of me very frequently. First and fore-
most, select a good and capable instruc-
tor. (I was most fortunate in having for
my teacher the late Walter M. Smith of
Boston, who ranks with the immortals. He
was as great a teacher as he was a solo-
ist.)

Be guided by your choice of a teacher.
Ask his advice relative to the purchase of
an instrument and in the selection of the
all important mouthpiece. It is your duty
to co-operate with the instructor by creat-
ing a practice schedule for your child
which will conform with the schedule of
his other activities, such as outdoor exer-
cises and recreation which are so impor-
tant for growing children.

Hoping that Santa Claus will bring you
that new cornet, best wishes for a Merry
Christmas and a Happy Year.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parents' Clubs

(This is the third in a series of money-making schemes which will be presented in this column. Write and tell us how your band parents' organization earned money for your band.)

Have You Tried These?

It might be a good plan to enumerate and discuss generally several suggestions for money-making schemes which have been mailed us during the past few weeks. If you have any others which your group has found to be successful, mail us a card stating what your idea is.

1. **Rummage Sale.** This type of cash creator is the stand-by of church organizations, the Red Cross, clubs of various natures, schools and many others. It is successful to a certain degree even at its poorest day for there is so little expense involved that even a minimum of purchases is profitable. First of all, donations for the sale may be got from persons who are not connected in any way with the high school band and the same group are the purchasers. Second, there is usually some interested person who will offer the location for a rummage sale, eliminating a rental fee. Third, members of the band parents' club will contribute their services and with their co-operation, a schedule can be worked out which will equalize the labor. If you have never held a rummage sale before, try it. Many clubs have it as an annual part of their financial program.

2. **Mock Trial.** This is very popular with smaller communities where there is one school and much civic spirit. It can be humorous or serious as chosen, but it will prove far more satisfactory from a public interest standpoint if the ludicrous angle is followed. The reason for its success in the smaller city is that persons taking parts in the performance are known by more people. Copies of mock trials may be obtained by writing to any of the leading publishers of entertainments.

3. **Hobby Show.** This is a brand new idea which has sprung up in the last year. People have always had hobbies, some of them of the most peculiar natures, but never before have they been organized for display purposes. Overhead with this type is negligible but the intake is also comparatively small. A door fee is the only charge which can be made unless there are other concessions, such as candy, games and amusements. There is not much work entailed, for each person participating is responsible for his own demonstration. Find out how many of your group have novel hobbies and also call upon the high school students to show theirs. There is a great deal of interest in this type of show and the attendance is generally good.

4. **Game Night.** For some real fun for everybody we suggest this. There will be no special entertainment but there will be every type of game for persons to play. One corner will be devoted to those who wish to play bridge and other card games, while in another corner is the type of throwing game such as ring-master, ten-pins,

horse-shoes, etc. A shooting gallery is always popular as a concession. Solicit games from club members and use them as part of the evening's entertainment. You will be astonished to find the variety of games that are in your friends' homes. Money is got through a door fee, or through fees for playing the individual games—no gambling, of course. Food concessions will increase the proceeds.

5. **One-act Play.** Although this requires more work to prepare, for practices will take a great deal of someone's time, the one-act play is well-received in all communities. If you would rather give a longer play, it is up to you, if you feel that it will be worthwhile; however, it is hardly advisable for it is trying to produce a three-act play, for the inadequacy of talent, poor directorship, difficulty of co-operation and the time element are all factors which are generally present. Something light and easy to prepare is by far more successful than a heavier dramatization. Gate receipts and candy concessions provide the monetary interest.

6. **Movies.** Organized groups in towns of any size rely on the sponsored movie as a sure money-maker. The manager or owner of the theater will make arrangements with your group so that you may sell tickets to a special picture which will be run in his playhouse—the club, of course, receiving a certain percentage of the profits. With this scheme it is entirely up to you whether or not much money is made. The only work entailed is that of selling tickets. The more you sell, the greater your intake. If you have not already sponsored a moving picture, do it. Every one goes to the movies and every one might as well go to yours.

7. **Gym Dances.** In most schools where dancing is permitted, there is some form of organized social hour on one evening a week after school hours. Members of the high school band or orchestra form a dance band which presides at the entertainment. There is a small fee charged for these dances. In some schools, these socials are sponsored by the band parents' association which arranges the program, price, players, chaperons, etc. If this is not already the practice of your school, you may find it profitable.

Modesto Has Loan Plan

In 1932, a loan fund was established and, in honor of the leader and director, is called the "Mancini Loan Fund." A musical student may borrow from this fund to continue his studies in music, the amount borrowed to be returned as soon as he reaches his earning power. No interest is charged. A committee of three is in charge of the fund,—passes on the advisability of the loans and receives the money when it is repaid. The Band Mothers' Club adds as much as possible each year to this fund.

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Know Your Saxophone

Conducted by Cecil Leeson

Address questions to The SCHOOL MUSICIAN, 230 No. Mich. Ave., Chicago

Editor's note: During the winter months Mr. Leeson spends most of his time touring with his accompanist in concert and recital. In the course of the season, he plays a number of programs in high schools and colleges. While enroute, Mr. Leeson is able to offer prices well within the reach of schools. Music directors interested in an appearance by Mr. Leeson, may write him or his manager, Mr. Arthur C. Fernald, 129 West 56th Street, New York City, for folders and full information.

This month's leading question concerns the saxophone ensemble. Mr. Arthur Wise of Lisbon, Ohio, writes me as follows:

"I read with interest your article of recent appearance in the 'True Tone' journal. I still remember our talk on the subject when I visited you at the National Music Camp.



Cecil Leeson

"You mention the use of two second tenor saxophones. If no second part is written what part would you use then?"

"Please list a dozen selections to be used for saxophone ensemble, some easy, some melodious, etc."

The article referred to concerned the saxophone choir, which was so successful at the National Music Camp last summer. The instrumentation of the choir is:

- 4 1st E \flat altos
- 2 1st B \flat tenors
- 2 E \flat baritones
- 4 2nd E \flat altos
- 2 2nd B \flat tenors
- 1 B \flat bass

For this group we found the ideal arrangements to consist of six voices, and they possess the additional advantage of being playable by the sextette (two altos, two tenors, baritone and bass). Thus, a director wishing to establish a full saxophone choir can start with six players, adding others from time to time until his instrumentation is complete.

Some of the excellent arrangements made by Mr. Norman Pickering of the Indianapolis Symphony that we used last summer, are in process of publication and will probably be available by the time this column appears; and others are to be made and issued in this series. I have also interested several good composers

in writing for the saxophone choir and we should shortly have some interesting original literature as well.

I can best answer the question contained in the second paragraph by giving the procedure we followed at camp. If sextette arrangements are used, they are likely to have two or three different instrumentations, the best being first and second altos, first and second tenors, baritone and bass. I have seen arrangements for three altos, tenors, baritone and bass. I would recommend that the first mentioned instrumentation be used. If an arrangement appears with three alto parts and only one for tenor, transpose and copy the third alto part for tenor.

We also used, with fairly good effect, some quartette arrangements, letting both first and second tenors play the regular tenor part. For the bass, we transposed and copied the baritone part, writing it an octave lower when practical, and leaving out extremely high, or complicated passages, although let me say here that in spite of their size the big saxophones are almost as technically agile as the smaller ones.

As to the graded pieces, I plan as soon as possible to examine all the published material for saxophone ensemble, and shall then make up a recommended list. However, I am at present fulfilling a heavy concert schedule, which takes me out of New York frequently, and I will not be able to do much about this till after the first of the year, but I will mention a few things that I know to be good from personal experience.

The three Pickering arrangements are published by Pro-Art. Their agents are Sprague-Coleman, 66 West 55th Street, New York City.

The Last Spring.....Grieg

This has long sustained phrases and is excellent for developing the breath. It has no difficult technical passages.

Eine Kleine Nacht Musik.....Mozart

First Movement.
Requires delicacy of phrasing. Moves along quite rapidly, but has no long sustained tonguing passages.

Variations on a Theme of Haydn.....Brahms

This arrangement has eight parts. The variations are of different grades technically. Strongly rhythmic.

Also included in the same series is an original composition.

"Laud"—A Fantastic Spiritual.....

.....Martin Kramer
A modern work in the American manner. Very effective and of medium technical difficulty.

Space limitations necessitate my ending the list here, but I shall continue it in next month's column.

All the high school band students in our town simply "eat up" The SCHOOL MUSICIAN—Mrs. Adeline Hunt, Fort Collins, Colorado.

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BUFFET, Boehm, wood flute, just overhauled, \$75. Conn improved military oboe, wood, \$60. Sent subject to approval. Dickinson Music Shop, Dickinson, N. D.

RECONDITIONED BB gold-lacquered sousaphone, \$85; silver-plated American standard Eb sousaphone, \$100; Eb Martin silver-plated sousaphone, \$100; York silver-plated melophone, with case, \$32.50; Kruspe double French horn, with case, \$140; Martin gold-lacquered baritone saxophone, with case, \$75; Kohler Conservatory system oboe, with case, \$125; new non-crackable cello, \$29.50; new three-quarter non-crackable string bass, \$75; Conn silver-plated Eb upright bass horn, \$75; Conn brass bass trombone, with case, \$60; Buescher silver-plated Bb curved soprano saxophone, with case, \$32.50; Conn brass double French horn, with case, \$100; Selmer gold-plated alto saxophone, with case, \$75; Conn, Buescher, Holton, York, Pan-American cornets, trumpets, trombones, \$20 up. Buffet Albert system bass clarinet, with case, \$90; Robert A. Boehm clarinet, \$50; set of Leedy hand-tuned tympani, \$100, trunks, \$35 extra; Martin silver-plated flugel horn in case, \$45; alto saxophones, \$30 up; tenor saxophones, \$45 up; Poncelet nickel-plated Eb bass horn, \$30; Grand Rapids silver-plated baritone horn, \$40; King silver-plated front bell baritone horn, with case, \$85; Military system oboe, with case, \$30; Olds gold-lacquered trombone, with case, \$60; Conn silver-plated tenor saxophone, with case, \$65; Grand Rapids silver-plated valve trombone, with case, \$27.50; Bach gold-lacquered trumpet, with case, \$65; new metal Boehm C flute, with case, \$45; Lyon & Healy brass-lacquered melophone, with case, \$32.50; Lyon & Healy gold-plated Eb cornet, like new, with case, \$35; three octave Deagan xylophone, with case, \$35; three octave Leedy vibraphone, with case, \$190; and many other bargains on 3 days' approval. Write for bargain list. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit, Mich.

CORNET—Gold-lacquered, plush-lined case, American made, \$50 retail. Big school discount; many other big values. Write Swain's Music House, Mansfield, Pa.

FOR SALE—Loree system oboe, with automatic octave key, cost \$400; will sacrifice for \$175. Write for particulars. Crestline Music Shop, Crestline, Ohio.

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FOR SALE—Conn five valve, double bell, gold-plated euphonium. Buffet alto saxophone; bassoon, bass clarinet. Want Soprani-Luttbeg accordion. Haynes clarinets. Percy Gatz, 876 West 180th St., New York.

TRUMPET, HOLTON, brass, gold-lacquered, medium bore, plush case, like new, \$38. Also Martin, medium bore, case, silver-plated, \$33. Will send on trial. Henry E. Glass Co., 1504 Market St., Philadelphia, Pa. Established 1919.

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